

Oh, Dome is Me! Why and How We Dropped IMAX

In the mid-1990s, **Imax Corporation** began putting IMAX theaters in multiplexes and standalone commercial theaters. The first few multiplex IMAX theaters – in New York City, greater Los Angeles, and elsewhere – were purpose-built audi-

(see **DOME** on page 6)

The following report is based on a ten-day trip to Japan during which four and a half days were spent in Osaka observing the uses of film and associated display methods at Expo. [I was able] to observe a total of 28 pavilions out of the

(see **BRETZ** on page 9)

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How I Spent My Summer Vacation

by James Hyder

If you've been paying attention to the e-mails and other messages I've been sending you over the past few months, you'll know that the offices of *LF Examiner* (and, of course, my home) moved from Maryland to Las Vegas, NV, in June. The reason for the move was that my wife, Leslie, took a new job as the head of the upper school (high school) in a private school here in Las Vegas. This was no problem for *LFX*, since, as I always say, I can publish the newsletter anywhere I have the Internet, a print shop, and a post office. So now we're up and running here in Sin City, and the Summer issue was the first to be published from the new location.

Since Leslie finished her old job in Maryland at the end of May and had to start the new one in Nevada on July 1, we realized that our cross-country drive would be the closest thing we would have to a vacation this year. So we took a relatively leisurely ten days to make the trip, nominally 2,400 miles (4,000 kilometers), working in a visit with family, sightseeing, and a couple of adventures. And, needless to say, stops at as many giant-screen theaters as possible. Here's how it went.

Maryland to Missouri

We set off from Baltimore on Tuesday, June 18, with the goal of reaching Las Vegas in the afternoon of Friday, June 28. Hoping for some beautiful scenery, we took the famous Skyline Drive, which snakes through the Blue Ridge Mountains in Shenandoah National Park in western Virginia, rather than the straighter and faster Interstate 81 a few miles to the west. Unfortunately, rain and very heavy fog obscured most of our views of this normally beautiful drive. Fortunately, it was the only rain we would encounter on the whole trip.

We arrived in Fayetteville, WV, that night, and the next morning set off on our first adventure: white water rafting down the New River. The river was much higher than usual, and we ran through Class 3, 4, and 5 rapids on our day-long trip.

Our next day's drive brought us to St. Louis, MO, and after checking in to our hotel, we headed straight to the famous Gateway Arch, which dominates the city's skyline. The arch, designed by Eero Saarinen and opened in 1965, stands in a graceful park whose lines echo that of the stainless steel structure. The visitors' center is entirely underground, beneath the 630-foot- (192-meter-) high arch, and includes the Museum of Westward Expansion and the **Arch Odyssey Theatre**, a **Cinema Development Company** 15/70 theater with 265 seats and a 35x50-foot (11x15-meter) screen. We

watched **National Geographic's *Lewis & Clark*** in the 20-year-old theater before taking the tram to the top of the arch, to look out at the lights of the city at night.

The following morning we headed straight for the **St. Louis Science Center**. We enjoyed the "Lost Egypt" exhibition, and a screening of **SK Films' *Flight of the Butterflies*** (which my



The projection booth of the Odyssey Theatre at the Gateway Arch.

wife had never seen before) in the 325-seat **OMNI-MAX Theater**, then dashed across the bridge over the I-64 highway that connects the center's newer building with the original 1963 planetarium building. We listened to a live star talk in the unusual open-space McDonnell Planetarium, which features a **Zeiss Universarium Mark IX** planetarium projector, then met with St. Louis-based writer and publicist **Judy Rubin** for lunch. After lunch we headed off for our next stop, Overland Park, KS, where Leslie's brother lives with his family.

Tearing ourselves away from our unbearably cute five-month old nephew, we took our (equally adorable) 14-year-old niece Andrea to **Kansas City Union Station**, which features a science center, museum, giant-screen theater, dining, and retail shops. Oh, and a classic grand 1914 train station that was renovated in 1999. The day we arrived was the opening day for the National Geographic exhibit, "Real Pirates," and most of the staff, including our contact, **Charlie Frank**, were dressed in period costumes. (With his native English accent, Charlie had a slight edge on authenticity over his colleagues.) We took in the exhibition, then watched ***Monsters Universi-***

ty 3D in the 452-seat **Regnier Extreme Screen Theatre**, which was converted from CDC 15/70 to Barco 4K digital in January (see *Shorts, February-March 2013*). Unfortunately, we didn't have time to check out the science center. Next time!

After lunch, although it had no connection to my giant-screen sightseeing agenda, we walked up the hill from Union Station to the city's magnificent World War I museum and memorial. The museum is brilliantly designed and well worth a visit if you ever happen to be in the city.

We capped off the evening by seeing *Man of Steel* at the **AMC Barrywoods IMAX**, one of four multiplex IMAX screens that **AMC Entertainment** operates in or around its home town of Kansas City, MO. Its 33x58-foot (10x18-meter) screen is slightly smaller than average among the 125 or so that we've measured.

Kansas to Arizona

From Overland Park we drove about 200 miles (320 kilometers) to Hutchinson, KS, a tiny town that happens to be the site of one of the world's best collections of space artifacts, the **Kansas Cosmosphere and Space Center**. Its deceptively small exterior masks a magnificent series of exhibits, many below ground, charting the history of space travel, from the German V1 and V2 rockets to the present, with impressive artifacts and well designed displays. Originally host to one of the smallest IMAX Domes in the world, the 44-foot (13-meter) dome theater was converted to a single-projector Barco digital system last fall. We saw **Giant Screen Films' *Titans of the Ice Age*** and were impressed with the new system's image quality.

From Hutchinson we drove another 200 miles to Oklahoma City. We visited the moving memorial to the victims of the 1995 bombing of the Federal Building that evening, just a few blocks from our hotel. But since our drive to Santa Fe the next day would be nearly 600 miles (1,000 kilometers), we sadly did not have time to visit **Science Museum Oklahoma** before setting out. Another regret is that although that day's route took us within just a few miles of the Oklahoma home of **Max Ary**, former director of the Kansas Cosmosphere, he happened to be travel-

ing on business, and we weren't able to meet.

Leaving Oklahoma City, we took a brief detour to the south to visit Moore, OK, site of the devastating May 20 tornado that killed 24 people (see *Shorts, May-June 2013*). We wanted to see the **Moore Warren Theatre & IMAX**, which had been directly in the storm's path. As we reported, it had suffered only superficial damage, although the medical center a hundred yards away was virtually demolished. By the time we arrived, a little over a month later, the theater appeared to have been completely repaired, although the massive destruction wrought by the storm was still painfully visible elsewhere in the area.

Our next stop, Santa Fe, had no giant-screen connection, but it is the site of the western campus of St. John's College. Leslie and I first met at the college's original campus in Annapolis, MD, and neither of us had ever been to the Santa Fe grounds. We enjoyed a tour of the college and also had time to visit the Bradbury Science Museum in Los Alamos, where the first atomic bomb was developed. We were also fortunate to be able to have dinner with two of Leslie's former roommates who now live in Santa Fe.

As had been the case two days earlier, a long drive left us no time to stop in Albuquerque, where we might have visited the **New Mexico Museum of Natural History and Science**. Instead we drove through New Mexico to Arizona, where we detoured slightly to see the stunning Petrified Forest National Park, and a few miles later, Meteor Crater. Late that evening we arrived at the Grand Canyon.

The next morning I stopped in briefly at the **Grand Canyon IMAX**, built in 1984 and operated by **Destination Cinema**.

General manager **Janet Rosener** showed me around, and kindly gave us a couple of box lunches to eat while we toured the canyon later in the day. We spent the day gawking at this amazing natural wonder (my first time, Leslie's third), then took a 50-minute helicopter flight around it before sunset. We capped off the day with a screening in the IMAX of its signature film, **Kieth Merrill's 1984 film, *Grand Canyon: The Hidden Secrets***, projected in 15/70 film on the theater's 59x78-foot (18x24-meter) screen.

The next day we arrived in Las Vegas to set up our new home and start our new lives. The total distance we had driven was 3,160 miles (5,056 kilometers), across 13 states, visiting eight theaters, five museums, and three national parks. It was a great adventure for Leslie and me, and I only regret that we didn't have more time to spend at most of the places we visited, and the many more that we didn't see.

Thanks

My sincere thanks to the following individuals and the staff members at the theaters and institutions we visited who were unfailingly hospitable and gracious.

Justin Struttman, Gateway Arch, St. Louis

Jackie Mollet, St. Louis Science Center
Charlie Frank, Kansas City Union Station

The staff of the Kansas Cosmosphere
Janet Rosener, Grand Canyon IMAX
Bob Perkins, Destination Cinema, Inc.



The Kansas Cosmosphere in Hutchinson, KS.

THE BIZ

NEWS

OMSI to drop IMAX and dome

Starting on Sept. 9, the **Oregon Museum of Science and Industry** in Portland will close for two months to convert its 21-year-old IMAX Dome theater to a non-IMAX digital flat-screen auditorium. According to **Russ Repp**, the museum's associate VP for marketing, retail, and sales, the decision was a year in the making, and virtually all options were considered — including next-gen IMAX digital in the dome and non-IMAX digital in the dome — before this choice was made.

Portland-based **American Cinema Equipment** will install two **Christie** 4K digital projectors, the **Dolby** 3D system, and Dolby servers in the booth at the back of the theater. The IMAX sound system will be replaced with a Dolby Atmos system. The IMAX 15/70 projector will be removed, and the “doghouse” in the middle of the seating area, through which it projected onto the dome, will also be removed and new seats added in its place. The 79-foot (24-meter) dome screen will be disassembled and the walls behind the dome will be hung with black curtains. A new 3D flat screen will be hung, roughly 60 to 65 feet (18 to 20 meters) wide. Other changes to the theater's interior will include removing seats in some of the back rows to make room for tables at

which visitors can enjoy food and drink, and some other minor décor changes. The seat count will drop from its present level of 309 to about 300.

The decision to switch from dome to flat screen was not made lightly, but Repp says it was made easier by the fact that OMSI is also home to a 52-foot (16-meter) planetarium dome with an **Evans & Sutherland** Digistar 3 full-dome system, which provides visitors with a dome experience.

The \$1 million project will be complete on Nov. 9. OMSI has not identified the source of the funding or said whether the theater will be renamed when it reopens.

It is rare for a dome theater to switch permanently to flat screen projection. Minnesota's **Duluth OMNIMAX Theatre** closed in the spring of 2011 (see *The Biz*, December 2010) and was subsequently acquired by **Marcus Theatres** and converted to a flat screen under the chain's Ultra-Screen premium large format brand.

Imax insiders sell stock

In August, five officers of **Imax Corporation** exercised options and sold shares of the company's stock with a total value of nearly \$8.2 million. CEO **Richard Gelfond** sold a total of 50,000 shares (including some scheduled automatic sales) in August to net \$1.26 million; chairman **Brad-**

ley Wechsler sold 100,000 shares to net \$2.16 million; senior vice president **Larry O'Reilly** sold 57,750 shares with a value of \$1.57 million; Imax film president **Greg Foster** sold 50,000 shares to net \$1 million; and CTO **Brian Bonnick** sold 48,500

shares with a value of \$1.25 million. (In the cases of O'Reilly and Bonnick, their shares were acquired at a range of prices, so a net value cannot be calculated from publicly available data.)

In June and July, Gelfond sold 150,000 shares to net \$2.19 million, bringing his cashout for the summer to \$4.62 million.

After the sales, O'Reilly and Bonnick hold only 5,000 and 100 shares respectively. Gelfond continues to hold over 145,000 shares and Wechsler holds almost 95,000.

Multiplexes to get *Penguin King*

Adventures of the Penguin King, a 75-minute fictionalized feature starring the voice of **Tim Allen** in the title role, will be distributed to conventional theaters by **Cinedigm** later this year. Produced by **Atlantic Productions**, the film is based on the same source material as *Penguins 3D*, the giant-screen film being distributed by **nWave Pictures Distribution** in 20- and 40-minute versions.

This is the first time the same footage has been used to create documentary and fictional versions. nWave has released separate versions of some of its films for institutional and commercial theaters, including *Fly Me to the Moon*, but they were the essentially same story told at different lengths.

Producer **John Morris** tells *LFX* that *Penguins 3D* “has been specially created for institutional giant screens as an entertaining and informative documentary film, with a script and narration by **David Attenborough** and based very much on observation of the 14-month cycle in a young King Penguin's life, pulling out the facts and science behind the events and told in the objective style that one would expect in the giant-screen theater setting.”

On the other hand, *Adventures of the Penguin King* “was created for the commercial cinema as a drama, with a script by **Philip LaZebnik** (who wrote *Mulan* and *Pocahontas*) and the main King Penguin given a personal voice by Tim Allen as a



The Oregon Museum of Science and Industry's OMNIMAX theater.

OMSI

THE BIZ

DEALS

fictional character, with the focus on creating a comic story regardless of the science and behavioral observation.”

He adds, “We have tried, in everything we have done with these films, to create movies that are suited to the theatres in which they are designed to show.”

Imax deals in UK, South Africa

Imax Corporation has made deals to expand its partnership with Britain’s Cineworld chain, and to return the IMAX brand to South Africa after a three-year absence.

In the U.K., Cineworld will add an IMAX theater at a location to be determined, and has taken over operations of the IMAX theater at the Glasgow Science Center in Scotland. That theater was converted to IMAX digital in August, and will upgrade to the next-gen, laser-powered IMAX digital format sometime next year. Contrary to previous reports, as a result of the new management deal, three GSC projectionists have been laid off. (A video by the projectionists, extolling the virtues of 15/70 film, is available at *LF Examiner’s* Facebook page.)

In South Africa, Ster-Kinekor Theatres says that it is installing IMAX theaters in Gauteng and in a Durban shopping mall that was the site of a former IMAX theater from 2001 to 2010. The chain is the largest exhibitor in South Africa, with 400 screens in 54 locations. The installations will bring IMAX back to the country after a hiatus of three years.

Quebec switches to IMAX digital

The IMAX des Galeries de la Capitale in Quebec City, Canada, is being converted to IMAX digital in September, and will be upgraded to the laser-powered IMAX system when it is available late next year. The theater closed for the transition on Sept. 3 and will reopen on Sept. 26.

According to the theater’s president and CEO, Charles Auger, the renovation will include a new screen, sound system, and carpet in the theater, as well as new office

space near the booth, which will be enclosed in glass. The 15/70 GT film system, installed when the theater opened in 1995, will be removed.

The theater has 344 seats and, at 68x91 feet (21x28 meters), the third largest screen in North America, after the IMAX theaters at Lincoln Square, New York City, and Metreon in San Francisco.

3D Entertainment to dist *D-Day*

3D Entertainment has acquired worldwide distribution rights to N3D Land Films’ *D-Day, Normandy 1944*, a giant-screen film written and directed by Pascal Vuong. The 40-minute film will be released in 2D and 3D in March 2014, a few months before the 70th anniversary of the famous World War II invasion.

The companies partnered on N3D Land’s previous production, 2010’s *Sea Rex: Journey to a Prehistoric World*.

Ushio to sell Kooptech washers

Ushio America, Inc., has made a deal with Poland’s Kooptech SA to distribute Kooptech’s 3D glasses washing system. The system, which has been demonstrated at several GS industry meetings, washes, sanitizes, and dries all brands of 3D glasses, without leaving water spots, in less than five minutes. For more information, visit ushio.com.

Vermette, McKay start firm

Raymond Vermette has left Technicolor in Montreal to form Productions Totale Fiction, Inc., with Normand McKay and others. The company will produce giant-screen films, live-action and animated feature films, documentaries, and animated TV series, according to Vermette. He adds, “we are focusing on providing produc-



Raymond Vermette

tion services to non-Canadian productions, acting as associate producers, and managing Canadian tax credit expenses and reimbursements for our clients.”

Totale Fiction is currently providing sound post-production and VFX work for N3D Land Productions’ *D-Day: Normandy 1944*, and has other projects in development.

In addition to Vermette and McKay, the company’s other principals are Jean-Roch Marcotte and Marcel Pothier.

Vermette has more than 25 years of experience in audio post-production, most recently as vice president and partner at Productions Modulations in Montreal, which was acquired by Technicolor in 2006. McKay is a consultant who has provided financial advice for Quebec’s cinema and television industry since 1994. The Web site is totalefiction.com.

Electrosonic’s Les Hill in FL

Electrosonic has moved Les Hill from its Burbank, CA, headquarters to Orlando, FL, to “reinforce the company’s commitment to audio-visual service and systems engineering support for Florida’s largest theme park and tourist industry,” according to a press release. Hill, a senior systems consultant who has been with the company since 2005, will “be responsible for expanding new business opportunities and building on existing partnerships.”

Hill has 25 years of experience in the themed entertainment market, including stints at Universal Studios, Disneyland, and SimEx/Iwerks.



Normand McKay



Les Hill



The Cradle of Aviation Museum on Garden City, NY.

(from **DOMÉ** on page 1)

Our first challenge had come two years earlier, while the facility was under construction. A representative from Imax stopped in and informed me that they were planning to build a new standalone commercial 3D theater in a mall less than a mile away. Fortunately for us, the market for large commercial IMAX theaters evaporated around that time, and it was never built. To say that it would have doomed the museum, with its million-dollar-plus investment in theater equipment (we own our IMAX projector), is not an overstatement.

The 3D challenge

After we opened, the next difficulty we had to deal with was the proliferation of 3D titles. Most 3D films work very well on our dome. In fact, some actually play better on the dome. Many 3D films were in the pipeline, titles that I wanted to show. While a 2D dome can play a 3D title, marketing was a problem. Initially, we thought that a good practice would be to book films that were also playing at the **Loews Lincoln Square IMAX Theatre** in Manhattan, a 45-minute drive from us. It was (and still is) a major theater with powerful advertising dollars. We piggybacked our advertising on its: Loews created regional awareness for the films, and we did local advertising.

We soon found that this was a very bad practice when the film in question was

3D. I learned to avoid opening a 3D film day-and-date, especially if it was a Hollywood heavyweight. This strategy may sound counterintuitive until you consider how this advertising caused brand confusion in my audience.

When a 3D film is released, the producer emphasizes the fact that it is 3D in all of its advertising. While Imax and other LF producers provided 2D clients with format-appropriate marketing materials that didn't mention 3D, it's hard to avoid a major Hollywood movie's 3D advertising campaign. Even when we showed a 3D film nine months or more after its release, the effect of the original 3D marketing would carry over. Many people who came to our theater remembered that these films had been released in 3D and that is what they expected to see. We took the time to explain to these patrons the different types of IMAX experiences and the immersive nature of the dome. Most of them bought tickets and enjoyed the films. Some even bought museum memberships and became avid IMAX fans. However, many were disappointed and took away a negative view of our theater, feeling that it was not a "real" IMAX. This is when we became aware of brand confusion.

Our worst situation with 3D brand confusion was with Imax's 2004 documentary, **NASCAR**. Even though we launched the film long after its original release date, NASCAR fans on Long Island remembered the 3D marketing from the film's

run in Manhattan. Add to this the fact that the *Tribune* newspapers first listed our screenings as **NASCAR 3D**. As soon as we saw the listing, I called the *Tribune* to get them to drop the 3D reference. They refused, because the producer prohibited the title from being listed any other way. I appealed to the editor's journalistic ethics, pointing out that he was knowingly publishing incorrect information, but to no avail. To make matters worse, the film opened on a long holiday weekend. Frustrated, I told the *Tribune* to remove that title and our other films completely, and just print "Call for films and show times."

Needless to say, many angry NASCAR fans got a bad impression of our theater. Many turned and left. The film listing matter was remedied days later when Imax's marketing department intervened on our behalf. In the end, I found it ironic that this film played better on the dome than it did in 3D.

The problem with DMR

While 3D film marketing caused brand confusion, it pales in comparison with what happened with DMR.

Disney's *Fantasia/2000* was the first Hollywood feature released to IMAX theaters. Although it preceded the first IMAX DMR title by more than two years, its overwhelming success in IMAX theaters (and near failure in 35mm) demonstrated that multiplex audiences wanted to see Hollywood films on giant screens.

However, the lukewarm response to first true DMR title in September 2002, **Ron Howard's** 1995 hit, *Apollo 13*, proved that they wanted to see new product, not merely steroid-enhanced versions of older films. Imax realized that DMR films had to open day-and-date to be successful. It partnered with the film studios and reworked its business model in the studios' image.

This meant that an institutional theater that wanted to play a DMR film day-and-date would have to give its entire schedule to the film run, abandoning the daytime *T-Docs* screenings for school groups that form the core of its mission.

Then there was the clearance issue. Many institutional theaters were not al-

lowed to open Hollywood films day-and-date because the distributors gave nearby multiplex operators the right to block or delay museum IMAX bookings. By engaging in film partnerships with Hollywood producers, Imax allowed these partners to redefine its relations with museum affiliates. This practice has further diluted the IMAX brand and caused profound confusion among theater customers.

Thus, DMR films caused a serious problem for institutional theaters. Imax, which for 25 years had treated its brand as if it were the Holy Grail, and which sternly instructed its affiliates on how not to cause brand confusion, threw it all away in favor of its commercial film interests. The result of all this is “brand redefinition.”

In January 2007, the Cradle of Aviation Museum was on its heels. There were many reasons for this, one of which was the astronomical annual fees we had to pay for IMAX maintenance and licensing the IMAX brand. This did not include film royalties. In effect, we were paying lease fees on equipment that we owned outright. Our financial situation forced us to petition the municipal government, which owns the museum, for assistance. It appointed an excellent interim director, formerly with the Smithsonian; provided much-needed funding; and, of course, provided ideas and suggestions.

The executive of the municipality wanted to know why we weren’t playing “real” IMAX films (by which he meant DMR movies) and specifically why weren’t we playing *Harry Potter*, because he was sure that would solve all our problems. This is a testament to the marketing acumen of Imax Corporation. So we found a way around clearance, we found funding to upgrade our film platter system, and in 2007 we played *Harry Potter and the Order of the Phoenix*, the fifth *Harry Potter* film. (It did well.)

A new challenge with DMR films was the design of our building, created by a famous designer who placed the theater smack dab in the middle of everything because it looked great there. But functionally, its placement caused a problem. The museum has a very successful evening catering business. We were faced with the

challenge of trying to play films at night (because that’s when most people go to see Hollywood films) while simultaneously hosting weddings, corporate events, and *bar mitzvahs*. The solution required tripling the staff on these evenings (and there were many of them), to ensure that theater customers did not come in contact with event attendees. While I’m proud to say that there was not one instance of this ever happening, the extra staffing put a serious dent in our profit margins.

In the 23-month period that we played DMR films, we were consistently in the top third of institutional theaters playing these titles. But in the same period, our museum attendance dropped noticeably. Why? Before DMR, when we were playing *T-Docs*, an average of 82% of our museum patrons purchased IMAX/museum combo tickets. After switching to DMR films, that number plummeted to around 3%! The studios would not allow the schedule to be broken up by institutional films that would be of interest to museum visitors. Museum attendance dropped because the attractiveness of spending a day at the museum with a mission-related IMAX film had been lost.

We naively believed that the influx of new DMR customers would result in an increased awareness of the museum, and therefore more visitors. We went all-out with a video montage of the museum, played between DMR presentations, but to no avail. Patrons of DMR films are only interested in seeing those films, that’s it. Their greatest concern is their place in line.

The last straw



The projection booth with the ex-IMAX projector.

We all remember Imax CEO **Richard Gelfond**’s announcement at the 2008 GSCA conference in New Jersey, that “we don’t think of [IMAX] as the giant screen.” Brand redefinition took on an entirely new meaning that day. Even now, our receptionists still spend time explaining that we no longer play Hollywood films and struggle to sort out for callers the difference between us and the three IMAX digital theaters that have sprung up on Long Island since. It has been my life experience that when one thinks that things can’t get any worse, they invariably do.

In August 2009 I received a phone call from Imax Corp. announcing the slate of ten films for the coming year. Nine of the ten would be 3D and oh, by the way, the new policy (which was blamed on the studios) was that if you’re not a 3D theater you can’t play a 3D film. I put down the phone and called our new executive director (who had taken over from the interim director in mid-2007). He was flabbergasted. He said, “Now what?” I replied, “Let’s look into a digital planetarium.”

Our municipal partner helped us obtain a restricted New York State hotel/motel tax appropriation for the planetarium. The hotel/motel tax is mandated to be used for cultural activities within a designated county. We installed **Global Immersion**’s Fidelity Bright system with six projectors and a new sound system. Also included is **SCISS**’s Uniview Planetarium Suite, which gives us flexible programming access to the known universe. We found a corporate sponsor and our planetarium

(see DOME on page 8)

(from **BIZ** on page 7)

component is now called the **Jet Blue Sky Theater Planetarium**.

In 2010, with the loss of DMR, we realized that Imax was no longer a viable partner and that its branding and ruinous fees were hurting more than helping, so we broke the ties. We removed the IMAX name from all signage and marketing, although since we bought the IMAX projector outright, we still use it, without referring to the IMAX brand. (Several other theaters around the world have done the same.)

We tried the GSCA's "Bigger. Bolder. Better." branding campaign for a while, but it lacked panache. So when **National Geographic** announced its theater branding program, we jumped at it. As a National Geographic theater, we have access to a wealth of marketing, photo collections, museum store items, and of course the NatGeo film library. It has been an excellent relationship that I recommend to others, a true partnership.

All large-format dome theaters depend on using the dome's unique qualities to their full potential. The planetarium system presents fulldome digital sky shows that enhance the museum's space programming for school groups and the general public alike. Planetarium shows play side-by-side with *T-Docs*, still projected in 15/70 film by our unbranded, ex-IMAX projector. As I mentioned before, playing 3D *T-Docs* in 2D on our dome poses no problems. With the change in Imax's business model, and since it now rarely releases its own *T-Docs*, the public had nothing to be confused about. As far as they know they're not "real" IMAX films.

A new hope

This new flexible approach did more than enhance visitation. It helped us focus on who we were and what we wanted to become. We found that we no longer wanted to be a theater that played superhero films in a proprietary format that made people vomit. We decided to take the museum where it was intended to go, and in the process we invented some novel applications.

The museum entered into STEM (science, technology, engineering and

math) partnerships with academically challenged local school districts. STEM provides students and teachers with new ways of learning. Each school partner is afforded tools that are focused entirely on STEM, including museum visits, NASA lessons, outreach, professional development, artifact sharing, teacher forums, and invitations to exclusive events. These partnerships bridge the gap between formal classroom instruction and informal museum education, creating an innovative support system designed to help students master the multi-dimensional abilities that are required of them today and to insure their



Gary Monti

success for the future. This exciting arrangement allows students to use all resources of the museum, including the theater and planetarium. We are in the process of changing the name of the institution to the Cradle of Aviation Museum and Education Center.

Looking towards the future, we plan to expand the digital planetarium and replace the 15/70 film projector with an additional single- or multiple-projector digital system. Unfortunately, we are not there yet. While the digital planetarium shows are spectacular, the system is not yet robust enough to handle all large-format productions.

We are all waiting to see what comes of laser projection. An Imax representative recently told me that its next-gen laser system for the dome is about four years away. We are also waiting to see what other manufacturers come up with. Early on, any laser solution will be prohibitively

expensive. There are only about 100 giant-screen domes now, so the economies of scale are not encouraging. Perhaps if multiplexes convert to laser, as they have done with digital, and if other applications for laser projection arise, the prices may drop.

So what of the *T-Docs*? Imax has recently given them renewed attention and is actively courting institutional theaters with its next-gen system. Is this because the North American audience is rejecting 3D movies? Imax's hiring of **Mike Lutz**, a highly respected professional from the institutional field, is an indication that it is serious, and that's a good thing.

However, the approach is a little disturbing. Imax's new partnership with **McGillivray Freeman Films** includes the condition that only IMAX-branded theaters can play their new films. MFF can't offer the new co-productions to many of the theaters to which they used to distribute. I'm reminded of the Supreme Court's ruling in the 1948 antitrust case, the *United States v. Paramount Pictures*.

T-Docs on 15/70 film have become just one element in our overall museum offerings. They're now add-ons, not the special attractions that they once were. We're pleased that our capture rate has climbed back up to 55% since the DMR debacle, and that many new *T-Docs* are being produced. But will they continue to be produced in significant numbers? Can the market support that?

In F. Scott Fitzgerald's *The Great Gatsby*, the narrator, Nick Carraway, protests to Gatsby that "You can't repeat the past!" to which Gatsby famously answers, "Of course you can!" I would like to believe, with Gatsby, that we can return to a rose-colored past, but as readers, we know that Nick is right.

So where does that leave us? Do we "beat on, boats against the current, borne back ceaselessly into the past?" Do we sit back and let others control our destinies? Or do we create a new future?

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Bretz's Report on Film Formats at Expo '70

(from **BRETZ** on page 1)

99 which made up the exposition. This was the fourth World's Fair I have visited, and was apparently the largest, certainly the most interesting from the media standpoint, and easily the most crowded.

It is safe to say, as most reviewers have, that most, if not all of the pavilions made use of the motion-picture medium somewhere in their exhibits; I visited two dozen in which film in one form or another was the major attraction. In none of these, however, was the film displayed on a single screen of the standard shape. An exception was the Russian three-dimensional film which was displayed on a special lenticular screen three by four meters in size where it was viewed without glasses. Whereas this system has been in use for many years in a Moscow cinema, this is the first time it has ever been demonstrated outside the Soviet Union.

It will be my purpose to generalize on what is to be seen at Expo '70, [to] evaluate the relative effectiveness of the various systems and techniques of display, and to project these developments into the future. A distinction will be drawn, as far as possible, between those display methods which have application mainly to large exhibitions such as this one, and those which appear to point the way toward the future development of the motion-picture medium in general.

Most of the films at this exposition, as at any World's Fair, attempt little in the way of cognitive communication. Having the purpose, generally, of promoting some large industry, or government, and knowing that the audience is theirs

for only twenty or thirty minutes, out of a day filled with a kaleidoscope of exciting sights and sounds, they attempt to make some kind of emotional impression — in other words, to be impressive. Thus the visitor encounters a barrage of sensory stimuli, each competing with the last set of stimuli to be the most beautiful, the most stunning, the most moving, the most impressive, the most memorable. But because, at a fair, so much follows headlong after so much, most of the stunning displays do leave people stunned, and seem to compete only in being the most colorful, the most unusual, the loudest, the brightest, the most completely surround-



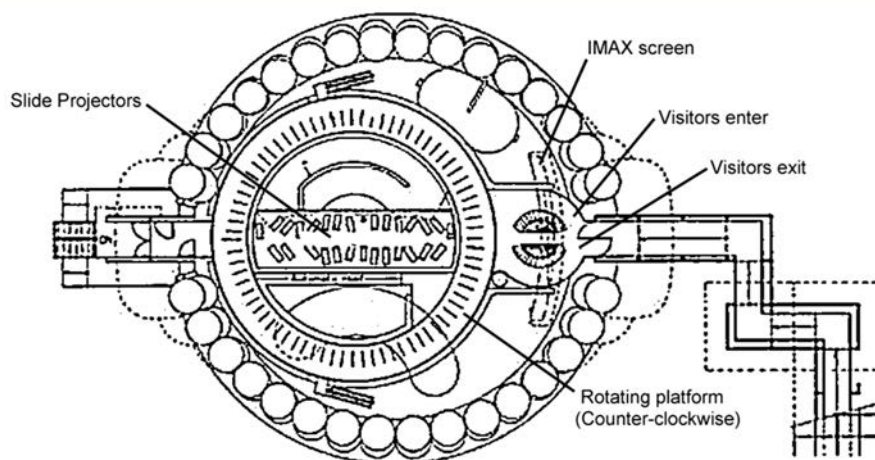
The Fuji Pavilion at Expo '70 housed the first IMAX theater.

ing, or just simply, the biggest.

Large-screen or multiple-screen film is a pretty good way of being impressive. Sheer size in itself can be thrilling. Size is a matter not only of actual dimension, but more of the angle of view, both horizontally and vertically, which the screen can fill at the viewer's eye. There are large drive-in movie screens in California which have more than twice the screen area of the largest wide screens at Expo '70, but because they are seen through the windshield of a car some hundreds of feet from the screen, don't seem particularly large.

The average viewer at a drive-in, parked half way back, takes in the wide screen with about a 30-degree angle of view. Most of the screens viewed, from where I sat at the back in order to take pictures, subtended at least twice this angle of view, and for most of the viewers considerably more than this. In the **Fuji Pavilion**,¹ where the audience entered beneath the screen, it was at first gigantic as one looked up over his shoulder at it. The audience then stood on a slowly moving turntable and looked up at the 62-by-45-ft screen with an angle of view of 80 degrees. In seven or eight minutes the turntable had revolved halfway around the pavilion,

(see **BRETZ** on page 10)



Audiences entered continuously at the base of the IMAX screen, stepped onto a circular platform that completed one rotation in about 16 minutes, the length of the film, then stepped off.

1. Bretz is describing the first IMAX theater, which was showing *Tiger Child*, the first IMAX film.

(from **BRETZ** on page 9)

and carried the viewer back to where the screen was only 30 degrees wide. In another seven minutes he was back up beneath the gigantic screen again, the film had returned to the point where he came in, and he was directed off the turntable and made his exit. The film itself was such a moving experience, however, that I insisted on staying on the turntable and saw the film through four times, and then came back two days later for another two or three viewings. There were other films at Expo that warranted repeated viewing; if I had had another few days I would have spent them in this fashion.

The films that were devised for these monster shows were surprisingly effective considering the fact that they almost all represented some kind of new motion-picture system for which all elements were being designed and brought into being for the first time. In many cases some sort of special new camera had first to be designed and built before the film could be made — made for a projector which had not yet been built, for a screen and projection hall that existed only in preliminary architect's sketches. Planning must have started soon after Expo '67 (many of the same filmmakers were involved who did spectacles for that exposition²); shooting of most films began in early 1968 and ended early in 1969. Then special editing equipment had to be devised in nearly every case, and the film-maker had to construct a film for a system he had never seen in operation for a place that was yet to be.³ Only men with powerful imagination could have done it. Only men with

great artistic sensitivity could have achieved the dramatic effects which these first-time films often conveyed.

Roman Kroitor, who with **Kiichi Ichikawa**, famed Japanese film director, produced the Fuji pavilion film, was responsible for the hit multi-image show of the Montreal Fair: *Labyrinth*. The director



Roman Kroitor and editorial assistants working on Tiger Child in Japan.

of the Fuji film [*Tiger Child*], **Donald Britain**, was a consultant for three pavilions at Expo '67.

From the viewpoint of the motion-picture medium, multi-image presentations may be classified into two kinds: 1) those that use multiple screens or projection areas and multiple projectors and films, and 2) those that use a single projector and film and project on a single large screen.

There were no instances of single films from single projectors being used to illuminate multiple screens. There was one case, however, the IMAX film *Tiger Child* at the Fuji pavilion (discussed in greater detail elsewhere in this report) in which a single film was subdivided into three vertical segments or nine smaller segments, with thin black lines between, giving an impres-

sion of multiple-screen projection.

Single-screen multi-image shows

The most significant film developments, in my opinion, lay in the area of single-film presentation on a wide screen. Seventy-millimeter film, twice the width of the old theatrical standard, is now commonplace and has become the standard of the larger cinema theaters throughout the world. At Expo '70 the film spectacular that did not use 70mm film was the exception; those that used standard 35mm film were rare. If 16mm was used it was as a side-show display, running as an automatic continuous loop projection on a small screen as part of some larger exhibit. The Fuji pavilion, the Soviet Union's "Variscope" presentation, the Ontario pavilion,⁴ and the State of Washington, among those which I was able to visit, all used a single 70mm film into which multiple images were incorporated.

The frame is very important to the picture. Indeed, if an image does not have a frame (i.e., a clearly marked boundary beyond which there is no further image) it may well be questioned whether it should be called a picture at all. The art of pictorial composition clearly consists in relating elements of the scene to the surrounding frame.

Even stage design within the frame of a proscenium is quite a different artistic problem from arena staging where objects are related only to each other in space. To the photographer, the ability to frame his image means that he can 1) choose its size, including only those elements of the scene which he wishes to use, excluding

2. Including Imax co-founders Graeme Ferguson and Roman Kroitor. Ferguson produced *Polar Life* for the Polar Regions Pavilion; Kroitor created the *Labyrinth* experience. Both used multi-projector, multi-image systems. After Expo '67, the two developed the single-projector 15-perf/70mm film format they dubbed "IMAX," and produced *Tiger Child*, the film shown that would be shown in the Fuji Pavilion. In the year preceding the opening of

Expo '70, Kroitor produced and edited the film in Japan while Ferguson worked with engineer Bill Shaw in Canada to build and perfect the first 15/70 projector.

3. This perfectly describes the work Kroitor had to do to edit *Tiger Child*. The film has only a few brief scenes that used the full 15/70 frame. Most of it is multi-image, using 35mm footage in panels that take up one-ninth of the screen, and 5-perf 70mm footage shot vertical-

ly to create panels that fill one-third of the 15/70 frame. All multi-image shots had to be created via optical printing, using editing and printing systems that Kroitor had to invent himself.

4. *Ontario*, the film shown in the Ontario Pavilion, was directed by Christopher Chapman, who had won an Oscar for *A Place to Stand*, a multi-image film made for Expo '67's Ontario Pavilion.

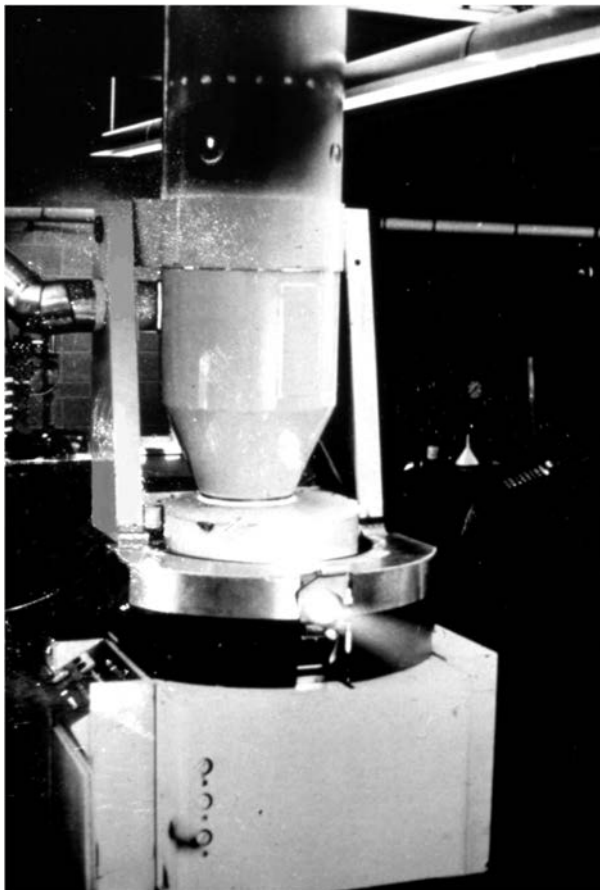
irrelevant details, 2) emphasize some portions of the scene by eliminating the others, and 3) by choosing how he places the frame against the scene before him, relate subject and frame in pleasing pictorial composition. Heretofore the art of pictorial composition has applied largely to relatively static pictures, where relationships are held long enough to be perceived and appreciated.

The IMAX format

Of the many excellent films I saw, much the most impressive was the film exhibited in the Fuji Pavilion using the new IMAX projector and format developed by the Canadian firm of **Multiscreen, Inc.**⁵ Despite the company name, IMAX is a single-screen system, using an aspect ratio of 1 to 1.43, very close to the old standard of 1 to 1.33 (3x4 ratio). Thus, the screen is not a wide screen, but of the ordinary shape; it makes no attempt to surround the viewer and present him with visual stimulation in areas of peripheral vision. The Fuji screen was large, however, 43 feet [13 meters] high and 62 feet [19 meters] wide, and because spectators watched the film from a slowly moving circular turntable, they each saw the film from varying distances with viewing angles varying between 30 and 80 degrees. With such an apparently gigantic screen it was possible to divide it up into as many as nine segments on some occasions, three vertical panels at other moments, in addition to the use of occasional full-screen shots. Not all nine segments were always used at once, nor all three panels. Often the screen was largely black. The nine-segment format was not used to display nine different images, except when they were all of the same subject — e.g., nine different

shots of wild giraffes.

A thin black line was used to divide one segment from the next in the nine-segment format, and one panel from the next in the three-segment mode. This provided the much needed pictorial frame.



The first IMAX projector used a 20-kW lamp.

Without this black line the frameless images might have ceased to be individual pictures, and tended to blend into one another like a photomontage.

As a single-film, multi-image system, IMAX appears to have as much or more potential than the wide-screen multi-image systems, despite its rigid format. At the Fuji pavilion the film on the screen was supplemented by slides from 28 automated projectors covering the curved walls and ceiling of the huge balloon-like build-

ing. The building was a series of arches made of inflated tubes each 13 feet in diameter and the slide projection fell directly on the curved walls of these great beams filling the cavernous room with images — and ambient light. The special IMAX projector, the first of its kind, used a 20,000-watt light source to combat all this stray light. In the future (and without the surrounding slide display) the firm expects to be able to cover a screen four times the size of the one used in Fuji, with only five or ten more kilowatts of light.⁶

There were dramatic moments in the film when full ceiling changes coordinated effectively with the film. Most of the time, however, any change in ceiling image distracted from the film. Between “reels,” when out-of-focus, abstract light patterns occupied the screen for a few minutes, attention could be directed to the ceiling projection, and at this point it was indeed effective, especially when the entire interior of the building was covered with, say, blue flowers.

The IMAX projector was especially significant in the manner in which the film was moved through the projection aperture. Film projectors have always accomplished this nearly instantaneous change from one frame to the next by a quick “pull-down,” moving a section of film far enough so that a new frame comes to rest in the projection gate, while a shutter momentarily interrupts the projections so the blur of the film motion does not appear on the screen. With IMAX 70mm film used sideways, fifteen perforations per frame, about four times [sic] as much film must move through the projector in comparison with [conventional 5-perf] 70mm projectors.⁷ Prior attempts to project films of this size failed to run at the standard 24 frames per second speed without tearing the sprocket holes out of the film.

(see BRETZ on page 14)

5. The company's name was changed to IMAX Corporation in 1971.

6. The largest IMAX screen ever built is the 97x117-foot (29x36-meter) screen at the LG IMAX Sydney in Australia, just over four times the area of the Fuji screen. Ultimately, IMAX screens settled on an average size of about

60x80 feet (18x24 meters), less than twice that of the Fuji Pavilion. However, with improved optics and reflectors, engineer Bill Shaw was able to reduce the power needed for IMAX lamps. The largest systems used water-cooled 15-kW lamps, but 12 kW and even 4 kW air-cooled lamps were also used.

7. The 15/70 frame is, obviously, exactly three times the size of the 5/70 frame, not four.

8. *Birth* was a ten-minute film directed by Tomohiro Akiyama, and shot on 70mm film. It is unclear what format was used for projection.



All films are 3D unless noted, underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 20 minutes.

Some titles with limited release territories are not listed.

Gravity

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón. Cast: Sandra Bullock, George Clooney. Release: Oct. 4. DMR.

The Seventh Son

Warner Bros. Pictures/Legendary Pictures; distributor: Warner Bros. Pictures; director: Sergei Bodrov. Cast: Jeff Bridges, Julianne Moore, Ben Barnes, Djimon Hounsou, Alicia Vikander, Antje Traue, Olivia Williams, Kit Harington. Release: Oct. 18. DMR.

Watermelon Magic

Spring Garden Pictures; distributor: **BIG & Digital**; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. 2D release: June. 3D release: October.

– Picture is locked and score is nearly complete.

Color correction, audio mix, and animation are continuing.

Aurora

Kallisti Media; distributor: Kallisti Media; director/writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. Release: Fall.

– Production will wrap in early fall. Film will be screened at GSCA conference in September.

Ender's Game

Summit Entertainment; distributor: Lionsgate; director: Gavin Hood. Cast: Harrison Ford, Abigail Breslin, Ben Kingsley, Asa Butterfield, Viola Davis, Moises Arias. 2D. Release: Nov. 1. DMR.

Mysteries of the Unseen World

National Geographic, Days End Pictures; distributor: National Geographic; director: Louis Schwartzberg; producers: Jini Durr, Lisa Truitt; DP: Sean Phillips; script: Mose Richards; executive producers: Lisa Truitt, Tim Kelly, Jake Eberts.

Sep '13

Jan '14

Jul '14

Ridd	Gravity	EG	Hobbit2	WA	WOTA	300R	DSC3D	Godz	Trans4
Jerusa	7thSon	MOTUW				AYNIK		ISR	MM3D
MTTN	WM	SoldSto				D-Day	Elec	IOLM	WWD
Oz/WTP	Aurora	HGCF/JTTSP/JustLis				Patag	Apes		

Release: Nov. 1.

Soldiers' Stories

Kallisti Media; distributor: Kallisti Media; director/writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. Narrator: Mickey Rooney. 30 minutes. Release: Nov. 11.

– Production wrapped in July.

The Hunger Games: Catching Fire

Lionsgate; distributor: Lionsgate; director: Francis Lawrence. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Philip Seymour Hoffman. 2D. Release: Nov. 22. DMR

Journey to the South Pacific

MacGillivray Freeman Films, Imax Entertainment; distributor: MacGillivray Freeman Films, Imax; directors: Greg MacGillivray, Stephen Judson; producers: Shaun MacGillivray, Mark Krenzien; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, DJ Roller, Peter Kragh, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: Nov. 27.

– Principal photography is complete.

Just Listen 3D (wt)

Foxfire Interactive, Masters Digital; digital distributor: tba; producers: Brad Lisle, Tim Archer. Release: November.

The Hobbit: The Desolation of Smaug

WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13. DMR.

Wild Antarctica 3D (wt)

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: January 2014.

Wonders of the Arctic (formerly Polar Quest)

Giant Screen Films, Science North; distributor: Giant Screen Films; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay. Release: February 2014.

– Principal photography is complete.

300: Rise of an Empire

Legendary Pictures; distributor: Warner Bros.; director: Noam Murro. Cast: Lena Headey, Eva Green, Sullivan Stapleton, Rodrigo Santoro, David Wenham. 2D. Release: March 7, 2014. DMR.

All You Need is Kill

3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. Release: March 14, 2014. DMR.

D-Day: Normandy 1944

N3D Land Productions; distributor: 3D Entertainment Distribution; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.

– CGI and SANDDE animation has started.

– Principal photography is complete.

Patagonia 3D: Into the Wild (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelien. Release: March 2014.

– Six filming expeditions have been completed.

– Principal photography is complete.

Deepsea Challenge 3D

Earthship Productions; distributor: National Geographic; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.

– In final editing.

Electropolis (wt)

Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: Spring 2014.

– May: 3D time-lapse photography and live action shooting in New York City.

Great Apes 3D

Visionquest Entertainment, nWave Pictures, Liquid Interactive; distributor: nWave Pictures Distribution; director: Jeremy Hogarth; producer: Norm Wilkinson; script: Charlie de Salis, Norm Wilkinson, Holly Carroll, Graeme Duckham, Jeremy Hogarth; DP: Mark Lamble. Cast: Holly Carroll. Release: Spring 2014.

In Saturn's Rings

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2014.

– Film is 70% complete.

Island of Lemurs: Madagascar

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Douglas; DP: Dylan Reade. Release: Spring 2014.

– Filmed in Madagascar for four months.

Walking With Dinosaurs 3D

BBC Earth; distributor: BBC Earth, Giant Screen Films; Release date: Spring 2014

Godzilla

Legendary Pictures; distributor: Warner Bros.; director: Gareth Edwards. Cast: Aaron Taylor-Johnson, Bryan Cranston, Elizabeth Olsen, Ken Watanabe, Juliette Binoche, David Strathairn. 2D. Release: May 16, 2014. DMR.

Transformers 4

Di Bonaventura Pictures; distributor: Paramount Pictures; director: Michael Bay. Cast: Mark Wahlberg, Nicola Peltz, Stanley Tucci, Kelsey Grammer,

HidKing

Interst

Hobbit3

HbWhale Oceans
MOWA

ECTA

LdV

Galap
PandasPanama
Cells

KOP

Peter Cullen. Release: June 27, 2014. DMR

Micro Monsters 3D: A Visit to the World of Insects

Atlantic Productions; distributor: tba.; Producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: June 2014.

Hidden Kingdom

BBC Earth; distributor: BBC Earth, Giant Screen Films; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive producers: Neil Nightingale, Mike Gunton. Release date: September 2014

Leonardo da Vinci

Camera Lucida Productions; distributor: tba; director, producer, writer: François Bertrand; executive producer: Camera Lucida Productions. Release: Fall 2014.

Interstellar

Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7, 2014. DMR

The Hobbit: There and Back Again

WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13, 2014. DMR.

Galapagos 3D

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: 2014.

Giant Pandas *

Travel to the mystical Wolong Valley in China and visit the Research Centre for the Wild Panda.

Oxford Scientific, National Geographic; distributor: National Geographic; director: Nicholas Brown; producer: Carolyn Hawkins; DPs: Chris Openshaw, Robin Cox; script: Nigel Levy; score: Samuel Sim; executive producers: Jeremy Bradshaw, Claire Birks. Narrator: Joely Richardson. Release: 2014.

– Principal photography is complete. Post production is under way.

Panama: A Land Divided, a World United

Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: 2014.

The Story of Cells

Random42; distributor: Random42;

director, producer: Hugo Paice; script: Ben Ramsbottom. Digital animation. Release: 2014.

– About 20% of the film is complete.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 2015.

Magic of Wild Africa

BBC Earth, Reliance Entertainment; distributor: BBC Earth, Giant Screen Films; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightingale, Myles Connolly; DPs: Mark Deeble, Robin Cox, Simon Werry, Jamie McPherson, Rod Clarke, Doug Anderson, Sophie Darlington, John Shire, Tim Shepherd; executive producer: Amanda Hill. Release: Early 2015.

Oceans 3D (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquelin. Release: March 2015.

– June: Filming in the Bahamas.

The Kingdom of Plants

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: Spring

2015.

– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Everest: Conquering Thin Air (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: May 2015.

– Filming at Everest Base camp, originally planned for this year, has been delayed to May 2014.



Filming in China for Giant Pandas. The camera operator is wearing a panda suit to put the animals at ease.

(from **BRETZ** on page 11)

IMAX projection has been made possible by the application of an Australian invention — the rolling loop. In a rolling-loop projector (of which this is evidently the first example) there is no sprocket pull-down, no sudden jerk of film from one frame to the next. Instead a loop or bulge is formed in the film, just one frame in length. The loop is then rolled along the film and across the projection aperture, leaving a new frame in projection position where the previous frame just lay. It is a concept which requires a motion demonstration to make perfectly clear. In the IMAX projector these loops are formed and rolled along by a circular transport about two feet in diameter.

Twenty-four loops pass through each second; each one takes less than a hundredth of a second to change the picture from one frame to the next, far less than any standard pull-down projector. This means that IMAX can project a more brilliant image, since the light level on the screen can be at least 25 percent higher than most projectors without showing flicker.

Total Surround (360°) Projection

The Midori-Kai Companies, in a dome which they called the “Astrorama,” presented a five-projector film on a hemispherical screen some 18,000 square feet in area.⁸ This was indeed the biggest screen, the largest image, and probably the greatest technical achievement, cinematically, of this or any exposition. How effective was it?

The presentation was very cleverly designed. There were moments of great impact. These, of course, were moments of single-image projection — when the entire dome portrayed the opening of a single

poppy in slow motion, a sky filled with fireworks, or when the audience was immersed in an undersea world, looking up through a school of a million fish.



Inside the Fuji Pavilion, slides were projected on the walls.

When multiple images were used, the effect was not as great. Repetition of the same image in each of the five segments of the dome seemed to work fairly well. Naturally, the space was filled with reflected light coming from every side, so there was a problem with washed-out images as each part of the screen cast ambient light on all the rest.

Naturally the screen was curved, so vertical lines were never vertical; full-frame human figures became huge bowed-over paper dolls with their heads nearly joining in the center. If the viewer does not stand in the very center of the floor, where of course he must tilt his head very far back

to see anything, but stands instead back toward one of the sides where viewing doesn't give him such a pain in the neck, he is so close to at least two of the panels of projection that the images are badly distorted on them, and so he leaves them at his back. The projection of each panel was so large that close-ups were gigantically close. One rarely sees another face, in real life, larger than, say, five or ten degrees.

A face spread across 60 or 70 degrees of vision would have to be less than six inches away in real life — hardly a comfortable distance to look at people other than sweethearts or wives. So the close-ups didn't work.

Perhaps we should conclude that the full hemisphere screen is good for a realistic representation of reality, particularly scenes like sky or underwater that would normally fill a spectator's full hemisphere of vision. It may be quite wrong, however, to think of the sequence of moving images which are used to present this illusion as “a film.”

A film is a moving picture and a picture is defined by its frame — it must have bounds, however large it may be. The producer of the frameless motion picture, lacking this limitation, is denied the effects of pictorial composition; he is unable to select parts of a scene to display while eliminating others; he is denied the various possibilities of pictorial emphasis, the camera angle, and the rest. Obviously, he can never shoot anything in a studio. His only artistic control, somewhat like the theatrical producer in an arena theater, is in the arrangement of elements of the scene itself, without even the possibilities of controlled lighting.⁹

Standing on the floor and looking up into a dome for any length of time is unpleasant to say the least, even when you

According to this site (tinyurl.com/birth70mm), at least a portion of the film was rediscovered in 2011 and shown for the first time in 40 years. 9. Bretz raises valid points about the difficulties of live-action shooting for giant screens. But within a few years of this report, the IMAX pioneers would tackle those challenges in films made for both flat and dome screens, and develop “rules” for GS shooting and editing. *North*

of Superior, directed by Ferguson for Toronto's Ontario Place (the first permanent IMAX theater) in 1971, was the first full-screen IMAX film, and *Garden Isle*, directed by Roger Tilton for San Diego's Reuben H. Fleet Space Theater (the first IMAX dome theater) in 1973, was the first OMNIMAX film. They, and dozens of films that would follow, managed to overcome most of Bretz's objections.

Furthermore, in the age of computer-generated imagery, producers are no longer constrained by the difficulties of filming in the real world Bretz cites. They have complete control over what appears within the frameless image. Full-dome producers have been refining the rules of this medium for the last decade or so. (See Michael Daut's article in the May-June issue.)

are provided with railings to hold onto and lean against. In the Rainbow Tower the audience was provided seats with reclining backs and could thus comfortably watch the “smoke show” — a combination of colorful animated mosaic panels, clouds of dry-ice fog, smoke rings, and effective lighting — which all took place high in one of those great domes which seemed to be very common at Expo ’70.

Maybe at the next exposition someone will tilt the hemisphere back some 60 or 80 degrees and seat the audience on a steep “people wall” like Charles Eames’ system at the IBM pavilion in New York in 1964. Then they will already be “leaning back” in relation to the dome in front of them, and can look from horizon to horizon without neck strain. The artistic possibilities open to the “film” producer will be much greater, since he can then create sensational illusions with shots in which the photographed horizon is fairly dead ahead, at least for the middle audience rows, instead of somewhere up where you are used to looking at the constellation of Orion.¹⁰

Almost any kind of single-image shot should be effective in the tilted dome. There may be a lot of ground showing in some shots, and there will generally be a lot of sky — but that is what we are used to in our peripheral vision and adds to the illusion of being there. The popular large-screen extravaganza shot, taken from the front of a plane as it winds through canyons and skims treetops, would fit this format like a glove.

Remember the people who used to complain of nausea in the early Cinerama films? Producers of wide-screen films have learned not to put their cameras on rollercoasters anymore, or on any equivalent

wildly moving vehicles.¹¹ The designers of wide-screen driving or helicopter simulators tell us this nausea is due to sensing movement visually without any of the accompanying kinesthetic sensations. If this is so, the sensations of movement, or at least some of them, could be simulated by tilting the viewer’s chair to accord with the tilt of the image on the screen, using gravity to simulate centrifugal force, thus reducing the hazard of nausea.

Thus, I believe it is safe to predict little future for the huge audience, 360-degree film presentation where a single image is projected on all sides at once, whether these images are extended upwards so that they meet overhead or not. The effect is magnificent when the screens subtend a large vertical angle (such as the Japanese Government’s two banks of screens). But to prepare such a multi-camera film in the large film format required for huge-audience presentation is prohibitive.¹²

As of this writing, the Osaka Exposition is rapidly drawing toward its scheduled close. Already a Saturday attendance of 836,000 people has broken (by a 16% margin) all one-day attendance records for all World’s Fairs in history. The following day the gates were closed at 3:00 p.m. and the fairgrounds declared full. Nine-hundred-sixty people per acre was considered enough. The record attendance of 836,000 exceeded by more than three times the 250,000 that the Fair was designed to hold at any one time. If the authorities decide, as New York did, to run the Fair for a second season, I, at least, will do all in my power to make the scene a second time.¹³

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10. Bretz appears here to have invented the concept of the tilted dome theater, roughly three years before the opening of the first one: the Fleet Space Theater in San Diego. None would be as steeply tilted as he suggests — the Fleet is 25 degrees and later IMAX dome theaters averaged about 30 degrees — but hundreds of tilted film and planetarium domes would be built to this basic outline in the next four decades.

11. Ironically, moving camera shots would become the hallmark of giant-screen films, despite the occasional nauseated visitor.

12. In the analog world, building and operating multi-camera 360-degree rigs, then editing and

projecting their footage was indeed laborious and expensive. But in the digital age these difficulties have been greatly reduced, and full-dome producers are increasingly using live-action material shot with multiple, low-cost digital cameras and stitched together on a PC. 13. Expo ’70 ultimately saw over 64 million visitors in its six months of operation, making it the most popular World’s Fair, a record it held until Expo 2010 in Shanghai.

Worldwide GS and IMAX Theaters

As of September 1, 2013

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone
CM = Multiplex

CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		2			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		2		3	5
Asia/Pac	D		152	1	19	172
	8/70	1			9	10
	10/70				11	11
	15/70	3	4	1	27	35
	Total	4	156	2	66	228
Europe	D	3	80	2	2	87
	8/70	1		1	6	8
	15/70	6	1	5	11	23
	Total	10	21	8	19	118
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	5	282		34	321
	8/70	3			11	14
	15/70	12	42	1	76	131
	Total	20	324	1	121	466
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	2	9		2	13
World	D	9	531	3	55	598
	8/70	5		1	28	34
	10/70				12	12
	15/70	24	48	7	118	197
	Total	38	579	11	213	841

By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	53	175	228
Europe	20	98	118
ME	1	10	11
NA	78	388	466
SA	2	11	13
Total	156	385	841

By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	47	181		228
Europe	14	102	2	118
ME	1	10		11
NA	50	414	2	466
SA	2	11		13
Total	116	721	4	841

Premiering This Month

Riddick

"The infamous Riddick, a dangerous, escaped convict wanted by every bounty hunter in the known galaxy, has been left for dead on a sun-scorched planet that appears to be lifeless. Soon, however, he finds himself fighting for survival against alien predators more lethal than any human he's encountered. The only way off is for Riddick to activate an emergency beacon and alert mercenaries who rapidly descend to the planet in search of their bounty. The first ship to arrive carries a new breed of merc, more lethal and violent, while the second is captained by a man whose pursuit of Riddick is more personal. With time running out and a storm on the horizon that no one could survive, his hunters won't leave the planet without Riddick's head as their trophy."

Produced by **One Race Productions**, distributed by **Universal Pictures**. Directed by **David Twohy**. Starring **Vin Diesel, Jordi Mollà, Matt Nable, Katee Sackhoff, Bokeem Woodbine, Karl Urban**. 2D. DMR. Release Date: Sept. 6.

Jerusalem

"Jerusalem is home to some of the most sacred sites in the world for Jews, Christians, and Muslims. Put together, the followers of these three religions make up nearly four billion people – over half the world's population. Even those who aren't religious recognize Jerusalem as a well-spring of events and stories that shaped Western Civilization. How did this small city on a hill become so pivotal in human history? Why does it still matter to us?"

Produced by **Cosmic Picture** and **Ar-**

cane Pictures, distributed by **National Geographic Cinema Ventures Distribution**. Directed and written by **Daniel Ferguson**, produced by **Taran Davies, George Duffield**, and **Daniel Ferguson**, photographed by **Reed Smoot** and **Ron Goodman** (aerials), score by **Michael Brook**. Executive producers: **Jake Eberts, Dominic Cunningham-Reid**. Release date: Sept. 12, 2013.

The Wizard of Oz 3D

"Adapted from L. Frank Baum's timeless children's tale about a Kansas girl's journey over the rainbow, *The Wizard of Oz* opened at Grauman's Chinese Theater on August 15, 1939. The film was directed by **Victor Fleming** (who that same year directed *Gone With the Wind*), produced by **Mervyn LeRoy**, and scored by **Herbert Stothart**, with music and lyrics by **Harold Arlen** and **E.Y. Harburg**. Dorothy was portrayed by a sixteen-year-old girl who quickly earned her reputation as 'the world's greatest entertainer' – the incomparable **Judy Garland**. **Ray Bolger** appeared as the Scarecrow; **Bert Lahr** as the Cowardly Lion, **Jack Haley** as the Tin Man. **Frank Morgan** was seen in six different roles, including that of the wonderful 'Wizard of Oz' himself.

"*The Wizard of Oz* received five Academy Award nominations, including Best Picture (Outstanding Production), and captured two Oscars: Best Song ('Over the Rainbow') and Best Original Score, plus a special award for Outstanding Juvenile Performance for **Judy Garland**."

The film is being converted to IMAX digital 3D.

Produced by **Metro-Goldwyn-Mayer** and distributed by **Warner Bros Pictures**. Directed by **Victor Fleming**, starring **Judy Garland, Ray Bolger, Jack Haley, Bert Lahr, and Frank Morgan**. Release date: Sept. 20, for a limited, one-week run, exclusively in IMAX theaters.

Metallica Through the Never

"Starring **Metallica**, a cast of thou-

sands of their fans, and breakout star **Dane DeHaan** (*Chronicle, The Amazing Spider-Man 2*), *Metallica Through the Never* is written and directed by award-winning filmmaker **Nimród Antal** (*Predators, Kontroll*) and produced by **Charlotte Huggins** (*Encounter in the Third Dimension*). The film marries groundbreaking footage and editing techniques with a compelling narrative, in which a band crew member (played by DeHaan) is sent out on a mission during Metallica's roaring live set in front of a sold-out arena. While on this mission, he unexpectedly has his life turned completely upside down."

Produced and distributed by **Picturehouse Entertainment**, directed by **Nimrod Antal**. Starring **Dane DeHaan**, and band members **James Hetfield, Lars Ulrich, Kirk Hammett, Mackenzie Gray, and Robert Trujillo**. DMR. Release: Sept. 27.

We the People

"This giant-screen historical documentary is the story of America's founding documents and the people who wrote, shaped, and tested them. Narrated by the iconic voices of **Morgan Freeman** and **Kenny Rogers**, *We the People* is meant to engage and inspire its audience to learn more about, and to participate in, our democracy. The magnificent buildings, monuments, and memorials of Washington DC, archival paintings and photographs from America's great museums, and dramatic reenactments of key events in Philadelphia, Boston, Mt. Vernon, and other historic locations come alive through the immortal words of Washington, Madison, Jefferson, Lincoln, and Martin Luther King. Stunning special effects and giant screen surround sound create a truly powerful storytelling experience."

Produced and distributed by **Inland Sea Productions**, directed by **Aimee Larrabee**, produced by **Aimee Larrabee** and **John Altman**, photographed by **Joe Mandecino**, scored by **John Mistler**. Narrated by **Morgan Freeman** and **Kenny Rogers**. 2D. Release: September.



We The People

Bookings: September 2013 by Film

453 bookings of 77 films in 181 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AirRacer	Berlin CS	1/1/13	7/1/14	Everest	Penrith	6/25/13	6/24/14	GC GCA	Stockholm	4/26/13	4/14/14
	Chantilly	10/5/12	12/31/13		Poitiers Imax	7/1/13	1/31/14		Sudbury	6/27/13	1/27/14
	Chicago MSI	10/17/12	10/1/13		Washington NMNH	1/1/13	12/31/13		Tampa MOSI	2/8/13	2/7/14
	Hampton VASC	10/17/12	9/30/13		Chantilly	12/10/04	7/14		Toronto OSC	4/8/13	4/11/14
	Houston MNS	1/1/13	12/31/13	FightPil	Corpus Christi Lex	5/12/12	7/14		Vancouver TWS	3/16/13	9/15/13
	Louisville SC	4/19/13	12/31/13		Huntsville USSRC	7/1/13	1/31/14		Victoria DCI	4/5/13	9/14/13
	Lucerne	6/1/13	12/31/13		McMinnville	3/23/12	7/1/14		Virginia Beach AMSC	4/1/13	9/15/13
	McMinnville	5/25/12	12/31/13		Pensacola NAM	6/8/11	7/14		Washington NASM	10/5/12	9/30/13
	Saint Louis SC	3/1/13	12/31/13		Seattle PSC 2	6/14/13	6/14/14		Grand Canyon DCI	11/1/99	12/13
	Seattle PSC 2	4/12/13	9/30/13		Gatineau	5/6/13	5/5/14		Chandigarh	1/1/12	12/31/13
	Shreveport	3/16/13	12/31/13		Guayaquil	4/22/13	4/21/14		Davenport Put	10/19/12	10/18/13
	Singapore DC	1/1/13	12/31/13		Hutchinson	10/5/12	10/4/13		Ede	7/19/12	7/18/14
	Taipei AM	10/10/12	12/31/13		Lehi	4/1/12	9/13		Gatineau	5/1/13	3/30/14
	Washington NASM	5/25/12	12/31/13		Leon Exp	12/1/12	11/30/13		Kolkata SC	1/1/13	12/31/13
	Kolkata SC	1/1/13	1/1/14		Mexicali	3/1/13	9/30/13		Louisville SC	6/11/13	9/30/13
	Lucknow	1/1/13	1/1/14		Orlando SC	7/1/13	6/30/14		Lucknow	1/1/13	12/31/13
AIWC	Mumbai	2/1/13	1/31/14		Regina	4/19/13	10/31/13		Mumbai	2/1/13	12/31/13
	Sacramento Imx	1/1/13	12/31/13		Stockholm	5/19/13	12/31/13		Peoria RM	8/16/13	8/15/14
Alamo	San Antonio 2D			FlyMons	Sudbury	2/8/13	1/31/14	GP GreatNor GWS	Pittsburgh CSC	1/1/13	12/31/13
Alps	Hague	6/29/13	10/31/13		Taichung NMNS	7/1/13	6/30/14		San Diego RHF	8/30/13	9/5/13
Animalop	Charlotte DP	6/1/13	9/30/13		Tallahassee CLC	4/12/13	10/31/13		Sinsheim	10/31/09	12/31/13
	Kuwait SCK	9/6/13	9/6/14		Toluca MCIM	6/1/13	1/31/14		Spokane RP	7/1/11	9/8/13
Arabia3D	Orlando SC	11/16/12	11/16/13		Washington NMNH	5/25/12	5/14		Atlanta FMNH	8/1/13	10/1/13
	Al Khobar	1/1/13	12/31/13		Dayton	6/6/13	12/5/13		Saint Felicien	4/1/13	4/1/14
BTBW	Norwalk	10/19/12	1/16/14		Davenport Put	5/7/13	5/6/14		Austin TSHM	8/2/13	8/2/14
Bugs	Davenport Put	10/1/12	9/30/13		Pittsburgh CSC	6/1/13	5/31/14		Birmingham AL	8/2/13	8/2/14
CRA	Pittsburgh CSC	1/1/13	12/31/13		Victoria DCI	6/1/13	12/31/13		Boston NEA	5/31/13	5/31/14
	Rochester MSC	10/5/12	10/4/13		Austin TSHM	1/11/13	1/10/14		Chattanooga TA	5/24/13	5/24/14
D&W3D	Boston NEA	1/1/13	12/31/13		Baltimore MSC	10/5/12	10/13		Denver MNS	6/21/13	6/21/14
	Virginia Beach AMSC	1/1/13	12/31/13		Birmingham AL	3/15/13	9/30/13		Garza Garcia	6/11/13	12/31/13
DinoAliv	Bradford	6/1/11	12/31/13	FOTB	Calgary TS	6/28/13	12/28/13		Indianapolis Imx	5/24/13	5/24/14
	Dayton	6/12/13	6/30/14		Chattanooga TA	10/5/12	9/30/13		Lubbock SS	7/5/13	7/5/14
	Harrisburg	5/17/13	7/31/14		Davenport Put	2/15/13	8/10/14		Memphis Pink	6/22/13	6/22/14
	London BFI	12/14/12	12/31/13		Dearborn THF	2/18/13	2/17/14		Mexico City Pap	7/5/13	7/5/14
	Melbourne MV	1/6/10	12/13		Des Moines	7/1/13	6/30/14		Montreal SC	5/29/13	5/29/14
	Moscow BFC	4/9/13	4/9/14		Fort Lauderdale	2/8/13	2/7/14		New Orleans	5/24/13	5/24/14
	Omaha Zoo	3/1/13	3/1/14		Fort Worth	12/26/12	12/1/13		Saint Augustine	8/9/13	8/9/14
	Oulu	1/1/12	12/31/13		Galveston	3/11/13	3/10/14		Sioux Falls	9/1/13	9/1/14
	Des Moines	1/1/13	12/13/13		Garza Garcia	9/12/13	3/19/14		Spokane RP	5/24/13	5/24/14
	Fort Worth	9/3/13	12/20/13		Gatineau	10/5/12	10/4/13		Tallahassee CLC	6/15/13	6/15/14
	Hague	10/11/11	12/31/13		Hague	4/23/13	4/22/14		Tampa MOSI	5/24/13	5/24/14
	Pittsburgh CSC	1/1/13	12/31/13		Hampton VASC	3/29/13	3/28/14	HaunCast HCBTD HidUniv	New Orleans	9/15/13	11/15/14
	Speyer Dome	8/22/12	12/31/13		Harrisburg	2/1/13	2/1/14		San Simeon DCI	8/17/96	
	Spokane RP	7/1/13	9/8/13		Hartford CSC	9/21/13	6/30/14		Atlanta FMNH	9/6/13	9/5/14
DPTP	Washington NMNH	1/1/13	12/31/13		Houston MNS	10/5/12	9/30/13		Cleveland	6/28/13	6/27/14
	Baton Rouge LASM	1/13	9/13		Kaohsiung NSTM	7/1/13	12/1/13		Copenhagen	6/28/13	6/27/14
	Dubai MR	1/13	11/13		Louisville SC	9/30/12	9/1/13		Huntsville USSRC	7/1/13	6/30/14
	Gatineau	1/13	12/13		Melbourne MV	3/21/13	3/20/14		Hutchinson	6/28/13	6/27/14
	Hamaoka	1/13	12/13		Mexico City Pap	10/12/12	9/30/13		McMinnville	6/28/13	6/27/14
	Kagawa	5/13	5/14		Milwaukee	5/28/13	12/31/13		Melbourne HCL	9/1/13	8/31/14
	Kagoshima	1/13	12/13		Montreal SC	2/4/13	10/3/13		San Jose Tech	9/7/13	9/6/14
	Killeen	1/13	12/13		Omaha Zoo	10/1/12	9/30/13		Stockholm	9/15/13	9/14/14
	Saitama SSH	6/13	6/14		Parker	6/1/13	11/30/13		Sydney WBS	9/1/13	8/31/14
	Sakai FCSC	1/13	12/13		Penrith	7/1/13	6/30/14	HOTB	Jersey City	1/14/13	1/13/14
	Taipei AM	9/13	9/14		Philadelphia FI	4/8/13	1/7/14		Kenner	9/15/12	9/14/13
	Copenhagen	9/1/13	8/31/14		Raleigh	10/19/12	10/17/13		New Orleans	8/29/06	
	Mexicali	6/28/13	12/31/13		Richmond SMV	5/1/13	4/30/14		Pittsburgh CSC	1/1/13	12/31/13
	Paris Geo	7/9/13	7/8/14		Sacramento Imx	8/13/13	2/28/14		Washington NMNH	1/1/13	12/31/13
	Penrith	7/1/13	6/30/14		Saint Augustine	1/18/13	1/19/14		Saint Paul SMM	1/1/13	12/31/13
	Quebec	6/13/13	5/15/14		Saint John's JGC	7/17/13	7/16/14		Shreveport	9/1/13	8/28/14
	Salt Lake City Clark	6/28/13	6/28/14		Saint Louis SC	1/18/13	9/2/13		Stockholm	1/1/12	12/31/13
EarthWin	Davenport Put	4/17/13	10/13		San Diego RHF	10/12/12	12/31/13		Boston MOS	9/20/13	9/19/14
	Erie	4/21/13	10/13		San Jose Tech	2/9/13	2/8/14		Charlotte DP	9/21/13	3/30/14
	Melbourne MV	8/29/13	8/28/14		Seattle PSC 2	10/19/12	9/13		Garden City	9/28/13	9/27/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JAC	Gatineau	9/27/13	9/26/14	LOLL	Moscow BFC	10/17/11	12/31/13	ROTLA	Hague	12/7/12	12/6/13
	Hutchinson	9/20/13	9/1/14		Saint Augustine	9/30/11	10/1/13		Hampton VASC	9/7/12	9/13/13
	McMinnville	9/27/13	9/26/14		Loch Lomond	7/24/02			Raleigh	9/7/12	9/13/13
	Seattle PSC 2	9/27/13	9/26/14		Albuquerque NMMH	1/1/13	12/31/13		Saint Augustine	9/7/12	9/13/13
	West Nyack Imx	9/23/13			Davenport Put	10/18/12	10/17/13	SAA	Pittsburgh CSC	1/1/13	12/31/13
JT	Boston MOS	10/5/12	10/4/13	Meerkats	Denver MNS	9/3/13	6/1/14		Stockholm	3/1/12	12/31/13
	Jersey City	10/7/12	10/6/13		Hartford CSC	10/1/12	9/13		Victoria DCI	5/1/13	10/31/13
	Pittsburgh CSC	1/1/13	12/31/13		Orlando D SC	2/23/13	12/31/13	SeaMonst	Hartford CSC	6/25/13	1/4/14
Kenya	Parker	6/1/13	11/30/13		Chandigarh	1/13/13	12/31/13		Milwaukee	5/28/13	9/27/13
	Apple Valley Imx	3/1/13	12/31/13		Pensacola NAM	11/8/96			Peoria RM	10/20/12	12/13/13
	Hastings	6/4/13	12/31/13	MOF	Speyer Dome	12/5/11	12/31/13		Poitiers Imax 3D	2/1/11	1/31/14
L&C	Hutchinson	3/15/13	12/31/13		Lansing Cel	10/1/12	11/30/13	SeaRex	Berlin CS	1/1/12	7/1/14
	Lucerne	9/1/13	9/1/14		Portage Cel	10/1/12	11/30/13		Houston MNS	12/13	12/31/13
	Omaha Zoo	5/1/13	12/31/13		Saint Paul SMM	6/1/13	6/1/14		London SM	11/12/12	12/31/13
	Victoria DCI	6/14/13	12/31/13		Pittsburgh CSC	1/1/12	12/31/13		Melbourne MV	9/14/12	9/13/13
	Columbus GA	1/1/13	12/31/13	MOTGL	Speyer Dome	1/1/12	12/31/13		Philadelphia FI	11/22/12	12/31/13
LastReef	Garden City	7/1/13	6/30/14		Sudbury	1/1/13	12/31/13	Sharks3D	Sofia CC	9/14/12	9/13/13
	Sioux Falls	2/1/13	1/30/14		Valencia Spn	1/1/12	12/31/13		Taichung NMNS	1/1/13	12/31/13
	Spokane RP	3/8/13	12/31/13		San Jose Tech	1/1/13	12/31/13		Virginia Beach AMSC	11/10/12	12/31/13
	Washington NMNH	1/1/13	12/31/14		Birmingham UK	11/1/11	12/31/13		Boston NEA	4/8/11	12/31/13
	Amneville	4/1/13	4/1/14	MTTM	Bradford	2/14/09	12/13		Budapest CC	1/1/13	12/31/13
LivingSe	Berlin CS	7/5/13	7/5/14		Daqing	9/15/12	9/15/13	SpacJunk	Fort Lauderdale	1/1/13	12/31/13
	Birmingham AL	3/16/12	3/1/14		Houston MNS	6/15/13	6/30/14		Galveston	1/1/13	12/31/13
	Birmingham UK	3/15/12	12/31/13		Moscow BFC	4/9/13	4/9/14		Hangzhou Bro	1/1/13	12/31/13
	Bogota Mal	9/25/12	9/25/13		Saint Louis SC	5/10/13	12/31/13		Norwalk	1/18/13	1/16/14
	Boston MOS	2/15/13	2/15/14	ND	New Delhi ICC				Apple Valley Imx	9/3/13	1/3/14
Lof	Boston NEA	2/15/13	2/15/14		Niagara Can DCI	7/1/86		TA	Birmingham UK	1/1/12	1/1/14
	Calgary TS	5/26/12	7/6/14		Niagara NY DCI	5/1/07			Chicago MSI	3/1/13	9/1/13
	Chattanooga TA	3/1/13	3/1/14		Galveston	1/1/13	12/31/13		Chicago UT AP	1/27/12	12/31/13
	Chicago Imx	1/18/13	1/18/14		Branson	9/93	12/13		Chongqing STM	2/2/13	2/2/14
	Chicago MSI	6/7/13	6/7/14	OW3D	Atlanta FMNH	9/6/13	1/23/14		Davenport Put	5/3/13	9/2/13
LivingSe	Cincinnati MC	10/5/12	10/5/13		Boston NEA	5/24/13	1/1/15	Penguins	Dayton	3/11/13	9/30/13
	Copenhagen	5/15/12	6/1/14		Bradford	7/20/13	1/19/14		Eilat Epic	12/7/12	10/31/13
	Daqing	7/5/13	7/5/14		Columbus COSI	9/21/13	3/31/14		Fort Worth	5/25/13	11/30/13
	Davenport Put	2/1/13	2/1/14		Jersey City	6/28/13	1/10/14		Guangzhou MoW	5/1/13	10/31/14
	Eilat Epic	11/1/12	11/1/13		Kuwait SOCK	8/9/13	2/8/14	Pulse	Hastings	9/13/13	4/17/14
LivingSe	Fort Lauderdale	10/5/12	10/31/13	RATW	London SM	7/22/13	7/21/14		Huntsville USSRC	6/18/12	4/30/14
	Galveston	5/1/12	12/31/13		New York AMNH	7/8/13	1/9/14		London BFI	12/14/12	2/25/14
	Gatineau	1/19/13	1/19/14		Omaha Zoo	8/6/13	2/25/14		Lubbock SS	5/24/13	12/7/13
	Guayaquil	4/22/13	4/22/14		Philadelphia FI	6/15/13	12/13/13		Milwaukee	9/27/13	1/14/14
	Hangzhou IC	3/1/13	3/1/14		Singapore DC	9/16/13	1/15/14	TA	Orlando SC	11/16/12	11/16/13
LivingSe	Hartford CSC	3/1/13	3/1/14	Rescue	Washington NMNH	1/1/13	12/31/13		Phoenix ASC	8/23/13	2/6/14
	Hastings	6/1/12	6/7/14		Lucerne	11/1/10	12/31/13		Taipei AM	1/1/13	12/31/13
	Hong Kong SM	5/3/13	5/3/14		Al Khobar	6/6/13	6/5/14		Tallahassee CLC	2/10/12	3/31/14
	Hutchinson	10/5/12	10/1/13		Changsha Wan	1/10/13	1/10/14		Toluca MCIM	3/1/13	9/1/13
	Kaohsiung NSTM	12/15/12	12/7/13	Rheged	Corpus Christi Lex	5/1/13	6/30/14	ToFly	West Nyack Imx	2/28/13	2/1/14
LivingSe	La Coruna	10/1/12	10/1/13		Davenport Put	6/24/12	2/28/14		Alamogordo	4/6/13	4/6/14
	Las Palmas	3/1/13	3/1/14		Dayton	3/6/13	3/31/14		Birmingham UK	11/1/11	12/13
	Leon Exp	6/1/13	12/31/13		Eilat Epic	12/7/12	10/31/13		Dayton	6/12/13	6/30/14
	Lucerne	6/7/13	6/7/14		Jakarta KE	4/12/13	4/12/14		Detroit MSC	3/1/13	3/1/14
LivingSe	Melbourne MV	12/26/12	12/31/13	RME	McMinnville	6/1/12	5/31/14	TOTIA	Erie	3/14/13	3/15/14
	Mexicali	6/30/12	7/6/14		Oklahoma City SMO	3/8/13	3/8/14		Galveston	11/1/11	12/31/13
	Mobile	4/20/13	9/29/13		Saint Augustine	9/30/11	10/1/13		Hartford CSC	12/1/12	12/1/13
	Norwalk	1/18/13	1/16/14		Shanghai Dome STM	6/30/13	6/30/14		Huntsville USSRC	4/5/13	6/5/14
	Parker	3/1/13	3/1/14		Sudbury	10/4/12	4/4/14		Jersey City	2/1/13	2/1/14
LivingSe	Quebec	10/15/12	10/31/13	ROF	Penrith	7/1/00		Totia	Kansas City Sci	4/5/13	10/5/14
	Raleigh	12/7/12	12/7/13		Austin TSHM	9/12	9/13		Norwalk	6/21/13	1/16/14
	Sacramento Imx	1/15/13	1/15/14		Birmingham AL	9/12	1/14		Phoenix ASC	6/6/13	6/6/14
	Saint Augustine	2/1/13	2/1/14		Boston MOS	5/1/13	10/31/14		Saint Paul SMM	9/28/12	12/31/13
	Seattle PSC 2	1/11/13	1/11/14		Branson	3/8/13	2/28/14		Singapore DC	4/1/12	12/31/13
LivingSe	Seoul 63	7/5/13	7/5/14	Rheged	Columbus GA	9/12	5/14	Totia	Washington NASM	7/1/76	
	Shanghai 3D STM	3/1/13	3/1/14		Dearborn THF	9/12	9/13		Amneville	4/1/13	4/1/14
	Sioux Falls	10/1/12	10/1/13		Denver MNS	9/12	2/14		Atlanta FMNH	3/1/13	3/1/14
	Stockholm	5/11/12	5/4/14		Edmonton TWS	2/15/13	9/13		Birmingham AL	1/25/13	1/25/14
	Sudbury	5/1/13	5/1/14		Gatineau	9/30/11	12/13		Bogota Mal	3/1/13	3/1/14
LivingSe	Sydney WBS	5/3/12	6/1/14	Rheged	Hague	4/2/12	4/1/14		Columbus COSI	3/1/13	3/1/14
	Tijuana	3/1/13	3/1/14		Houston MNS	5/24/13	3/28/14		Denver MNS	2/1/13	2/1/14
	Toluca MCIM	2/1/13	2/1/14		Pensacola NAM	1/1/13	6/30/14		Garza Garcia	3/14/13	3/14/14
	Valencia Spn	7/5/13	7/5/14		Regina	3/29/13	3/28/14		Gatineau	4/1/13	4/1/14
	Victoria DCI	9/27/12	9/27/13		San Diego RHF	4/1/13	3/14/14	Totia	Guayaquil	4/22/13	4/22/14
LivingSe	Cleveland	1/1/13	12/31/13	Rheged	Shreveport	9/12	4/14		Hangzhou IC	1/25/13	1/25/14
	Fort Worth	12/26/12	12/25/13		Spokane RP	3/8/13	2/28/14		Hastings	2/1/13	2/1/14
	Hague	12/7/12	12/6/13		Toronto OSC	10/1/11	12/13		Hong Kong SM	9/1/13	9/1/14
	Memphis Pink	1/13/13	12/31/13		Vancouver TWS	4/8/12	12/13		Houston MNS	1/25/13	1/25/14
	Eilat Epic	12/7/12	10/31/13		Victoria DCI	6/28/13	5/28/14		Hutchinson	3/1/13	3/1/14
LOF	Las Palmas	3/15/13	3/21/14	ROF	Baltimore MSC	7/1/11	6/30/14	Totia	Jersey City	6/7/13	6/7/14
	McMinnville	3/23/12	6/18/14		Fort Worth	10/1/12	9/30/13		Lehi	1/25/13	1/25/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Melbourne MV	6/7/13	6/7/14	UWT3D	Eilat Epic	12/7/12	10/31/13	WS3D	Taipei MCRC	7/1/13	1/1/14
	Memphis Pink	3/1/13	3/1/14		Guangdong	2/1/13	2/1/14	WTTR3D	Chicago DST AP	5/26/10	12/31/13
	Mexico City Pap	5/1/13	5/1/14		Nanjing YSTC	2/10/13	2/10/14		Copenhagen	10/15/12	10/15/13
	Puebla	6/7/13	6/7/14		Poitiers Imax 3D	2/1/13	1/31/14		Dallas PMNS	5/25/13	5/25/14
	Raleigh	2/1/13	2/1/14		Raleigh	2/2/11	3/31/14		Eilat Epic	9/1/12	9/1/14
	San Diego NHM	7/5/13	7/5/14		Washington NMNH	3/15/13	3/31/14	WWSS	Dallas PMNS	3/8/13	12/31/13
	Sioux Falls	6/1/13	6/1/14	Vulcania	Vulcania	2/22/02			Milwaukee	3/8/13	12/31/13
	Sydney WBS	3/1/13	3/1/14	WATE	Katoomba	6/1/97		ZionCany	Zion	7/1/08	
	Toyohashi	5/1/13	5/1/14	WildOcea	Eilat Epic	10/31/12	10/15/13				
	Victoria DCI	8/30/13	8/30/14		Galveston	4/6/13	12/31/13				
TTA	Mobile	9/7/13		Wolves	Shanghai STM Dome	1/1/13	12/31/13				

September 2013 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	1/1/13	12/31/13		LastReef	3/1/13	3/1/14	Erie	EarthWin	4/21/13	10/13
	Rescue	6/6/13	6/5/14	Chicago DST AP	WTTR3D	5/26/10	12/31/13		TA	3/14/13	3/15/14
Alamogordo	TA	4/6/13	4/6/14	Chicago Imx	LastReef	1/18/13	1/18/14	Fort Lauderdale	FOTB	2/8/13	2/7/14
Albuquerque NMMH	Meerkats	1/1/13	12/31/13	Chicago MSI	AirRacer	10/17/12	10/1/13		LastReef	10/5/12	10/31/13
Amneville	LastReef	4/1/13	4/1/14		LastReef	6/7/13	6/7/14		Sharks3D	1/1/13	12/31/13
	TOTIA	4/1/13	4/1/14		SpacJunk	3/1/13	9/1/13	Fort Worth	Dolphins	9/3/13	12/20/13
Apple Valley Imx	Kenya	3/1/13	12/31/13	Chicago UT AP	SpacJunk	1/27/12	12/31/13		FOTB	12/26/12	12/1/13
	SpacJunk	9/3/13	1/3/14	Chongqing STM	SpacJunk	2/2/13	2/2/14		LivingSe	12/26/12	12/25/13
Atlanta FMNH	GP	8/1/13	10/1/13	Cincinnati MC	LastReef	10/5/12	10/5/13		ROF	10/1/12	9/30/13
	HidUniv	9/6/13	9/5/14	Cleveland	HidUniv	6/28/13	6/27/14		SpacJunk	5/25/13	11/30/13
	Penguins	9/6/13	1/23/14		LivingSe	1/1/13	12/31/13	Galveston	FOTB	3/11/13	3/10/14
	TOTIA	3/1/13	3/1/14	Columbus COSI	Penguins	9/21/13	3/31/14		LastReef	5/1/12	12/31/13
Austin TSHM	FOTB	1/11/13	1/10/14		TOTIA	3/1/13	3/1/14		OW3D	1/1/13	12/31/13
	GWS	8/2/13	8/2/14	Columbus GA	L&C	1/1/13	12/31/13		Sharks3D	1/1/13	12/31/13
	RME	9/12	9/13		RME	9/12	5/14		TA	11/1/11	12/31/13
Baltimore MSC	FOTB	10/5/12	10/13	Copenhagen	Dragons	9/1/13	8/31/14		WildOcea	4/6/13	12/31/13
	ROF	7/1/11	6/30/14		HidUniv	6/28/13	6/27/14	Garden City	Jerusale	9/28/13	9/27/14
Baton Rouge LASM	DPTP	1/13	9/13		LastReef	5/15/12	6/1/14		L&C	7/1/13	6/30/14
Berlin CS	AirRacer	1/1/13	7/1/14		WTTR3D	10/15/12	10/15/13	Garza Garcia	FOTB	9/12/13	3/19/14
	LastReef	7/5/13	7/5/14	Corpus Christi Lex	FightPil	5/12/12	7/14		GWS	6/11/13	12/31/13
	SeaRex	1/1/12	7/1/14		Rescue	5/1/13	6/30/14		TOTIA	3/14/13	3/14/14
Birmingham AL	FOTB	3/15/13	9/30/13	Dallas PMNS	WTTR3D	5/25/13	5/25/14	Gatineau	DPTP	1/13	12/13
	GWS	8/2/13	8/2/14		WWSS	3/8/13	12/31/13		FlyMons	5/6/13	5/5/14
	LastReef	3/16/12	3/1/14	Daqing	LastReef	7/5/13	7/5/14		FOTB	10/5/12	10/4/13
	RME	9/12	1/14		Mummies	9/15/12	9/15/13		GCA	5/1/13	3/30/14
	TOTIA	1/25/13	1/25/14	Davenport Put	Bugs	10/1/12	9/30/13		Jerusale	9/27/13	9/26/14
Birmingham UK	LastReef	3/15/12	12/31/13		EarthWin	4/17/13	10/13		LastReef	1/19/13	1/19/14
	Mummies	11/1/11	12/31/13		FON	5/7/13	5/6/14		RME	9/30/11	12/13
	SpacJunk	1/1/12	1/1/14		FOTB	2/15/13	8/10/14		TOTIA	4/1/13	4/1/14
	TA	11/1/11	12/13		GCA	10/19/12	10/18/13	Grand Canyon DCI	GC	11/1/99	12/13
Bogota Mal	LastReef	9/25/12	9/25/13		LastReef	2/1/13	2/1/14	Guangdong	UWT3D	2/1/13	2/1/14
	TOTIA	3/1/13	3/1/14		Meerkats	10/18/12	10/17/13	Guangzhou MoW	SpacJunk	5/1/13	10/31/14
Boston MOS	Jerusale	9/20/13	9/19/14		Rescue	6/24/12	2/28/14	Guayaquil	FlyMons	4/22/13	4/21/14
	JAC	10/5/12	10/4/13	Dayton	SpacJunk	5/3/13	9/2/13		LastReef	4/22/13	4/22/14
	LastReef	2/15/13	2/15/14		DinoAliv	6/12/13	6/30/14		TOTIA	4/22/13	4/22/14
	RME	5/1/13	10/31/14		FMSTM	6/6/13	12/5/13	Hague	Alps	6/29/13	10/31/13
Boston NEA	D&W3D	1/1/13	12/31/13		Rescue	3/6/13	3/31/14		Dolphins	10/11/11	12/31/13
	GWS	5/31/13	5/31/14		SpacJunk	3/11/13	9/30/13		FOTB	4/23/13	4/22/14
	LastReef	2/15/13	2/15/14		TA	6/12/13	6/30/14		LivingSe	12/7/12	12/6/13
	Penguins	5/24/13	1/1/15	Dearborn THF	FOTB	2/18/13	2/17/14		RME	4/2/12	4/1/14
	Sharks3D	4/8/11	12/31/13		RME	9/12	9/13		ROF	12/7/12	12/6/13
Bradford	DinoAliv	6/1/11	12/31/13	Denver MNS	GWS	6/21/13	6/21/14	Hamaoka	DPTP	1/13	12/13
	Mummies	2/14/09	12/13		Meerkats	9/13/13	6/1/14	Hampton VASC	AirRacer	10/17/12	9/30/13
	Penguins	7/20/13	1/19/14		RME	9/12	2/14		FOTB	3/29/13	3/28/14
Branson	Ozarks	9/93	12/13		TOTIA	2/1/13	2/1/14		ROTLA	9/7/12	9/13/13
	RME	3/8/13	2/28/14	Des Moines	Dolphins	1/1/13	12/13/13	Hangzhou Bro	Sharks3D	1/1/13	12/31/13
Budapest CC	Sharks3D	1/1/13	12/31/13		FOTB	7/1/13	6/30/14	Hangzhou IC	LastReef	3/1/13	3/1/14
Calgary TS	FOTB	6/28/13	12/28/13	Detroit MSC	TA	3/1/13	3/1/14		TOTIA	1/25/13	1/25/14
	LastReef	5/26/12	7/6/14	Dubai MR	DPTP	1/13	1/1/13	Harrisburg	DinoAliv	5/17/13	7/31/14
Chandigarh	GCA	1/1/12	12/31/13	Ede	GCA	7/19/12	7/18/14		FOTB	2/1/13	2/1/14
	MOF	1/13/13	12/31/13	Edmonton TWS	RME	2/15/13	9/13	Hartford CSC	FOTB	9/21/13	6/30/14
Changsha Wan	Rescue	1/10/13	1/10/14		LastReef	11/1/12	11/1/13		LastReef	3/1/13	3/1/14
Chantilly	AirRacer	10/5/12	12/31/13	Eilat Epic	LOF	12/7/12	10/31/13		Meerkats	10/1/12	9/13
	FightPil	12/10/04	7/14		Rescue	12/7/12	10/31/13		SeaMonst	6/25/13	1/4/14
Charlotte DP	Animalop	6/1/13	9/30/13		SpacJunk	12/7/12	10/31/13		TA	12/1/12	12/1/13
	Jerusale	9/21/13	3/30/14		UWT3D	12/7/12	10/31/13	Hastings	Kenya	6/4/13	12/31/13
Chattanooga TA	FOTB	10/5/12	9/30/13		WildOcea	10/31/12	10/15/13		LastReef	6/1/12	6/7/14
	GWS	5/24/13	5/24/14		WTTR3D	9/1/12	9/1/14		SpacJunk	9/13/13	4/17/14

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hong Kong SM	TOTIA	2/1/13	2/1/14	Mexicali	Dragons	6/28/13	12/31/13	Regina	UWT3D	2/2/11	3/31/14
	LastReef	5/3/13	5/3/14		FlyMons	3/1/13	9/30/13		FlyMons	4/19/13	10/31/13
Houston MNS	TOTIA	9/1/13	9/1/14	Mexico City Pap	LastReef	6/30/12	7/6/14	Richmond SMV	RME	3/29/13	3/28/14
	AirRacer	1/1/13	12/31/13		FOTB	10/12/12	9/30/13		FOTB	5/1/13	4/30/14
	FOTB	10/5/12	9/30/13	Milwaukee	GWS	7/5/13	7/5/14	Rochester MSC	CRA	10/5/12	10/4/13
	Mummies	6/15/13	6/30/14		TOTIA	5/1/13	5/1/14		AIWC	1/1/13	12/31/13
	RME	5/24/13	3/28/14		FOTB	5/28/13	12/31/13	Sacramento Imx	FOTB	8/13/13	2/28/14
	SeaRex	1/2/13	12/31/13		SeaMonst	5/28/13	9/27/13		LastReef	1/15/13	1/15/14
Huntsville USSRC	TOTIA	1/25/13	1/25/14		SpacJunk	9/27/13	1/14/14	Saint Augustine	FOTB	1/18/13	1/19/14
	FightPil	7/1/13	1/31/14	Mobile	WWSS	3/8/13	12/31/13		GWS	8/9/13	8/9/14
	HidUniv	7/1/13	6/30/14		LastReef	4/20/13	9/29/13		LastReef	2/1/13	2/1/14
	SpacJunk	6/18/12	4/30/14		TTA	9/7/13			LOF	9/30/11	10/1/13
	TA	4/5/13	6/5/14		FOTB	2/4/13	10/3/13		Rescue	9/30/11	10/1/13
Hutchinson	FlyMons	10/5/12	10/4/13	Montreal SC	GWS	5/29/13	5/29/14	Saint Félicien	ROTLA	9/7/12	9/13/13
	HidUniv	6/28/13	6/27/14		DinoAliv	4/9/13	4/9/14		GreatNor	4/1/13	4/1/14
	Jerusalem	9/20/13	9/1/14	Moscow BFC	LOF	10/17/11	12/31/13	Saint John's JGC	FOTB	7/17/13	7/16/14
	Kenya	3/15/13	12/31/13		Mummies	4/9/13	4/9/14	Saint Louis SC	AirRacer	3/1/13	12/31/13
	LastReef	10/5/12	10/1/13	Mumbai	AIWC	2/1/13	1/31/14		FOTB	1/18/13	9/2/13
Indianapolis Imx	TOTIA	3/1/13	3/1/14		GCA	2/1/13	12/31/13	Saint Paul SMM	Mummies	5/10/13	12/31/13
	GWS	5/24/13	5/24/14	Nanjing YSTC	UWT3D	2/10/13	2/10/14		HumanBod	1/1/13	12/31/13
	Rescue	4/12/13	4/12/14		ND				MOTM	6/1/13	6/1/14
	Jakarta KE	HOTB	1/14/13	New Orleans	GWS	5/24/13	5/24/14		TA	9/28/12	12/31/13
	Jersey City	JIAC	10/7/12		HaunCast	9/15/13	11/15/14	Saitama SSH	DPTP	6/13	6/14
Kagawa	Penguins	6/28/13	1/10/14	New York AMNH	HOTB	8/29/06			DPTP	1/13	12/13
	TA	2/1/13	2/1/14		Penguins	7/8/13	1/9/14	Salt Lake City Clark	Dragons	6/28/13	6/28/14
	TOTIA	6/7/13	6/7/14		Niagara	7/1/86			Alamo		
	DPTP	5/13	5/14		Niagara NY DCI	Niagara	5/1/07	San Antonio 2D	TOTIA	7/5/13	7/5/14
	DPTP	1/13	12/13		Norwalk	BTBW	10/19/12		FOTB	10/12/12	12/31/13
Kansas City Sci	TA	4/5/13	10/5/14	Oklahoma City SMO	LastReef	1/18/13	1/16/14	San Diego RHF	GCA	8/30/13	9/5/13
	FOTB	7/1/13	12/1/13		Sharks3D	1/18/13	1/16/14		RME	4/1/13	3/14/14
	LastReef	12/15/12	12/7/13		TA	6/21/13	1/16/14	San Jose Tech	FOTB	2/9/13	2/8/14
	WATE	6/1/97			Rescue	3/8/13	3/8/14		HidUniv	9/7/13	9/6/14
	HOTB	9/15/12	9/14/13		DinoAliv	3/1/13	3/1/14		MTTM	1/1/13	12/31/13
Kenner	DPTP	1/13	12/13	Omaha Zoo	FOTB	10/1/12	9/30/13	San Simeon DCI	HCBDT	8/17/96	
	AIWC	1/1/13	1/1/14		Kenya	5/1/13	12/31/13		AirRacer	4/12/13	9/30/13
	GCA	1/1/13	12/31/13		Penguins	8/6/13	2/25/14		FightPil	6/14/13	6/14/14
	Animalop	9/6/13	9/6/14		Meerkats	2/23/13	12/31/13		FOTB	10/19/12	9/13
	Penguins	8/9/13	2/8/14	Orlando D SC	Animalop	11/16/12	11/16/13		Jerusalem	9/27/13	9/26/14
Kuwait SCK	LastReef	10/1/12	10/1/13		FlyMons	7/1/13	6/30/14	Seoul 63	LastReef	1/11/13	1/11/14
	MOTGL	10/1/12	11/30/13		SpacJunk	11/16/12	11/16/13		LastReef	7/5/13	7/5/14
	LastReef	3/1/13	3/1/14		DinoAliv	1/1/12	12/31/13		LastReef	3/1/13	3/1/14
	LOF	3/15/13	3/21/14		Dragons	7/9/13	7/8/14		Rescue	6/30/13	6/30/14
	FlyMons	4/1/12	9/13	Orlando SC	FOTB	6/1/13	11/30/13		Wolves	1/1/13	12/31/13
Lehi	TOTIA	1/25/13	1/25/14		JT	6/1/13	11/30/13	Shanghai 3D STM	AirRacer	3/16/13	12/31/13
	FlyMons	12/1/12	11/30/13		LastReef	3/1/13	3/1/14		HumanBod	9/1/13	8/28/14
	LastReef	6/1/13	12/31/13		Dragons	7/1/13	6/30/14		RME	9/12	4/14
	LOLL	7/24/02			EarthWin	6/25/13	6/24/14		AirRacer	1/1/13	12/31/13
	DinoAliv	12/14/12	12/31/13		FOTB	7/1/13	6/30/14	Singapore DC	Penguins	9/16/13	1/15/14
London BFI	SpacJunk	12/14/12	2/25/14	Pensacola NAM	Rheged	7/1/00			TA	4/1/12	12/31/13
	Penguins	7/22/13	7/21/14		FightPil	6/8/11	7/14		GCA	10/31/09	12/31/13
	SeaRex	11/12/12	12/31/13		MOF	1/18/96			GWS	9/1/13	9/1/14
	AirRacer	4/19/13	12/31/13		RME	1/1/13	6/30/14		L&C	2/1/13	1/30/14
	FOTB	9/30/12	9/1/13	Peoria RM	GCA	8/16/13	8/15/14	Sioux Falls	LastReef	10/1/12	10/1/13
Louisville SC	GCA	6/11/13	9/30/13		SeaMonst	10/20/12	12/13/13		TOTIA	6/1/13	6/1/14
	GWS	7/5/13	7/5/14		FOTB	4/8/13	1/7/14		SeaRex	9/14/12	9/13/13
	SpacJunk	5/24/13	12/7/13		Penguins	6/15/13	12/13/13		Dolphins	8/22/12	12/31/13
	AirRacer	6/1/13	12/31/13		SeaRex	11/22/12	12/31/13	Sofia CC	MOF	12/5/11	12/31/13
Lubbock SS	Kenya	9/1/13	9/1/14	Philadelphia FI	SpacJunk	8/23/13	2/6/14		MOTN	1/1/12	12/31/13
	LastReef	6/7/13	6/7/14		TA	6/6/13	6/6/14		Dolphins	7/1/13	9/8/13
	RATW	11/1/10	12/31/13		CRA	1/1/13	12/31/13		GCA	7/1/11	9/8/13
	AIWC	1/1/13	1/1/14		Dolphins	1/1/13	12/31/13		GWS	5/24/13	5/24/14
	GCA	1/1/13	12/31/13		FON	6/1/13	5/31/14	Speyer Dome	L&C	3/8/13	12/31/13
Lucerne	AirRacer	5/25/12	12/31/13	Phoenix ASC	GCA	1/1/13	12/31/13		RME	3/8/13	2/28/14
	FightPil	3/23/12	7/1/14		HOTB	1/1/13	12/31/13		FlyMons	5/19/13	12/31/13
	HidUniv	6/28/13	6/27/14		JIAC	1/1/13	12/31/13		FOTB	4/26/13	4/14/14
	Jerusalem	9/27/13	9/26/14		MOTN	1/1/12	12/31/13		HidUniv	9/15/13	9/14/14
	LOF	3/23/12	6/18/14		SAA	1/1/13	12/31/13		HumanBod	1/1/12	12/31/13
Melbourne HCL	Rescue	6/1/12	5/31/14	Pittsburgh CSC	Everest	7/1/13	1/31/14	Stockholm	LastReef	5/11/12	5/4/14
	HidUniv	9/1/13	8/31/14		SeaMonst	2/1/11	1/31/14		SAA	3/1/12	12/31/13
	DinoAliv	1/6/10	12/13		UWT3D	2/1/13	1/31/14		FlyMons	2/8/13	1/31/14
	EarthWin	8/29/13	8/28/14		MOTGL	10/1/12	11/30/13		FOTB	6/27/13	1/27/14
	FOTB	3/21/13	3/20/14	Portage Cel	TOTIA	6/7/13	6/7/14		LastReef	5/1/13	5/1/14
Melbourne MV	LastReef	12/26/12	12/31/13		Dragons	6/13/13	5/15/14	Sudbury	MOTN	1/1/13	12/31/13
	SeaRex	9/14/12	9/13/13		LastReef	10/15/12	10/31/13		Rescue	10/4/12	4/4/14
	TOTIA	6/7/13	6/7/14		FOTB	10/19/12	10/17/13		HidUniv	9/1/13	8/31/14
	GWS	6/22/13	6/22/14		LastReef	12/7/12	12/7/13		LastReef	5/3/12	6/1/14
	LivingSe	1/13/13	12/31/13	Raleigh	ROTLA	9/7/12	9/13/13		TOTIA	3/1/13	3/1/14
Memphis Pink	TOTIA	3/1/13	3/1/14		TOTIA	2/1/13	2/1/14	Taichung NMNS	FlyMons	7/1/13	6/30/14

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Taipei AM	SeaRex	1/1/13	12/31/13	Toyohashi Valencia Spn	TOTIA	5/1/13	5/1/14	Washington NASM	AirRacer	5/25/12	12/31/13
	AirRacer	10/10/12	12/31/13		LastReef	7/5/13	7/5/14		FOTB	10/5/12	9/30/13
	DPTP	9/13	9/14		MOTN	1/1/12	12/31/13		ToFly	7/1/76	
Taipei MCRC	SpacJunk	1/1/13	12/31/13	Vancouver TWS	FOTB	3/16/13	9/15/13	Washington NMNH	Dolphins	1/1/13	12/31/13
	WS3D	7/1/13	1/1/14		RME	4/8/12	12/13		Everest	1/1/13	12/31/13
Tallahassee CLC	FlyMons	4/12/13	10/31/13	Victoria DCI	FON	6/1/13	12/31/13		FlyMons	5/25/12	5/14
	GWS	6/15/13	6/15/14		FOTB	4/5/13	9/14/13		HOTB	1/1/13	12/31/13
	SpacJunk	2/10/12	3/31/14		Kenya	6/14/13	12/31/13		L&C	1/1/13	12/31/14
Tampa MOSI	FOTB	2/8/13	2/7/14	LastReef	RME	9/27/12	9/27/13	West Nyack Imx	Pulse	1/1/13	12/31/13
	GWS	5/24/13	5/24/14		RME	6/28/13	5/28/14		UWT3D	3/15/13	3/31/14
Tijuana	LastReef	3/1/13	3/1/14		SAA	5/1/13	10/31/13		Jerusale	9/23/13	
Toluca MCIM	FlyMons	6/1/13	1/31/14	Virginia Beach AMSC	TOTIA	8/30/13	8/30/14	Zion	SpacJunk	2/28/13	2/1/14
	LastReef	2/1/13	2/1/14		D&W3D	1/1/13	12/31/13		ZionCany	7/1/08	
	SpacJunk	3/1/13	9/1/13		FOTB	4/1/13	9/15/13				
Toronto OSC	FOTB	4/8/13	4/11/14	Vulcania	SeaRex	11/10/12	12/31/13				
	RME	10/1/11	12/13		Vulcania	2/22/02					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	Penguins	Penguins 3D	2013	3D
AIWC	Adventures in Wild California	2000	MFF	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Alamo	Alamo: The Price of Freedom	1988	MFF	RATW	Ride Around the World	2006	GSF
Alps	Alps: Giants of Nature, The	2007	NGD	Rescue	Rescue 3D	2011	3D
Animalop	Animalopolis	2008	3D	Rheged	Rheged: The Lost Kingdom	2000	unk
Arabia3D	Arabia 3D	2010	3D	RME	Rocky Mountain Express	2011	SLC
BTBW	Born to Be Wild	2011	3D	ROF	Ring of Fire	1991	MFF
Bugs	Bugs!	2003	3D	ROTLA	Raiders of the Lost Ark	2012	PPC
CRA	Coral Reef Adventure	2003	MFF	SAA	Shackleton's Antarctic Adventure	2001	NGD
D&W3D	Dolphins & Whales 3D	2008	3D	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
DinoAliv	Dinosaurs Alive	2007	3D	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D
Dolphins	Dolphins	2000	MFF	Sharks3D	Sharks 3D	2004	3D
DPTP	Dinosaur Passage to Pangaea	2011	3D	SpacJunk	Space Junk	2012	3D
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	TA	Tornado Alley	2011	3D
EarthWin	Earth Wins, The	2013	HFL	ToFly	To Fly!	1976	MFF
Everest	Everest	1998	MFF	TOTIA	Titans of the Ice Age	2013	3D
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	TTA	To the Arctic	2012	3D
FlyMons	Flying Monsters 3D	2011	3D	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D
FMTTM	Fly Me to the Moon	2008	3D	Vulcania	Vulcania	2002	unk
FON	Forces of Nature	2004	NGD	WATE	Wild Australia: The Edge	1997	MSI
FOTB	Flight of the Butterflies	2012	3D	WildOcea	Wild Ocean	2008	3D
GC	Grand Canyon: The Hidden Secrets	1985	NGD	Wolves	Wolves	1999	PCI
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	WS3D	Wild Safari 3D	2005	3D
GP	Greatest Places, The	1998	MFF	WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D
GreatNor	Great North	2000	BFI	WWSS	Wildest Weather in the Solar System	2013	3D
GWS	Great White Shark	2013	3D	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
HaunCast	Haunted Castle	2001	3D				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HidUniv	Hidden Universe	2013	3D				
HOTB	Hurricane on the Bayou	2006	MFF				
HumanBod	Human Body, The	2001	NGD				
Jerusale	Jerusalem 3D	2013	3D				
JIAC	Journey into Amazing Caves	2001	MFF				
JT	Jillian's Travels	2013	B&D				
Kenya	Kenya 3D: Animal Kingdom	2013	3D				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LastReef	Last Reef, The	2012	3D				
LivingSe	Living Sea, The	1994	MFF				
LOF	Legends of Flight	2010	3D				
LOLL	Legend of Loch Lomond, The	2002	SKF				
Meerkats	Meerkats 3D	2012	3D				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MTTM	Molecules to the Max	2009	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
OW3D	Ocean Wonderland 3D	2003	3D				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				

September 2013 Bookings Count

#	Film	#	Film	#	Film	#	Film
50	LastReef	6	Kenya	3	ROTLA	1	JT
45	FOTB	6	Mummies	3	SAA	1	LOLL
26	TOTIA	6	Sharks3D	2	CRA	1	MOTM
21	SpacJunk	6	UWT3D	2	D&W3D	1	MTTM
19	RME	5	HOTB	2	Everest	1	ND
17	GWS	5	L&C	2	MOTGL	1	OW3D
14	AirRacer	5	LOF	2	Niagara	1	Ozarks
14	FlyMons	5	Meerkats	2	WildOcea	1	Pulse
14	TA	4	AIWC	2	WWSS	1	RATW
13	GCA	4	EarthWin	1	Alamo	1	Rheged
12	Rescue	4	LivingSe	1	Alps	1	ToFly
11	Penguins	4	MOTN	1	Arabia3D	1	TTA
10	DPTP	4	SeaMonst	1	BTBW	1	Vulcania
10	HidUniv	4	WTTR3D	1	Bugs	1	WATE
8	DinoAliv	3	Animalop	1	FMTTM	1	Wolves
8	Jerusale	3	FON	1	GC	1	WS3D
8	SeaRex	3	HumanBod	1	GP	1	ZionCany
7	Dolphins	3	JIAC	1	GreatNor		
6	Dragons	3	MOF	1	HaunCast		
6	FightPil	3	ROF	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Argyle Street Portland, OR 97217 USA www.cinequip.com/</p> <p>Arcane Pictures 20 Clarendon Road London, W113AB UNITED KINGDOM Tel: +44-207-244-6590</p> <p>Atlantic Productions Brook Green House 4 Rowan Road, Hammer-smith London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.atlanticproductions.co.uk</p> <p>BBC Worldwide Media Centre, 201 Wood Lane London, W12 7TQ UNITED KINGDOM http://bbcearth.com/</p> <p>BIG & Digital B&D 2900 Sunridge Heights Pkwy., #1218 Henderson, NV 89052 USA Tel: 502-212-1559 http://biganddigital.com/</p> <p>Big Films, Inc. 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HFL PO Box 23498, Docklands Melbourne, VIC 8012 AUSTRALIA Tel: +61 3 9645 2394 Fax: +61 3 9646 5446 www.helifilms.com/</p> <p>Houston Museum of Natural Science HMNS 5555 Hermann Park Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>IMAX des Galeries de la Capitale 5401, boulevard des Galeries Quebec, QC G2K1N4 CANADA Tel: 418-624-4629 Fax: 418-624-0838 www.imaxquebec.com/</p> <p>Inland Sea Productions PO Box 352 Overland Park, MO 66202 USA Tel: 816-221-9924 Fax: 816-221-4978 http://inlandseaproductions.com/</p> <p>International 3D and Advanced Imaging Society 1801 Century Park East, Ste 1040 Century City, CA 90067 USA Tel: 310-203-9733 www.international3dsociety.com</p> <p>K2 Communications K2 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>Kansas City Union Station 30 West Pershing Road Kansas City, MO 64108 USA Tel: 816-460-2000 Fax: 816-460-2260 www.unionstation.org</p>	<p>Kansas Cosmosphere and Space Center 1100 North Plum Hutchinson, KS 67501-1499 USA Tel: 620-662-2305 Fax: 620-662-3693 www.cosmo.org</p> <p>Kooptech SA ul. Minsk 1925 Minska 25 Warsaw, 03-808 POLAND Tel: +48 (22) 810 51 07 Fax: +48 (22) 677 14 34 www.kooptech.com.pl/</p> <p>Large Screen Cinema Los Angeles, CA USA</p> <p>Legendary Pictures 4000 Warner Blvd. Building 76 Burbank, CA 91522 USA www.legendarypictures.com</p> <p>Lionsgate LG 2700 Colorado Ave., Suite 200 Santa Monica, CA 90404 USA Tel: 310-255-3700 Fax: 310-255-3870 www.lionsgate.com</p> <p>MacGillivray Freeman Films, Inc. MFF PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 USA Tel: 414-905-1500 Fax: 414-905-2668 www.marcustheatres.com</p> <p>Marvel Studios 1600 Rosecrans Ave Manhattan Beach, CA 90266-3708 USA Tel: 310-550-3100 www.marvel.com/</p> <p>Melrae Pictures 4047 Pillsbury Ave Minneapolis, MN 55409 USA www.melraepictures.com</p>	<p>Moore Warren Theater 1000 Telephone Road Moore, OK 73160-0000 USA Tel: 405-703-3777 www.warrentheatres.com</p> <p>N3D Land Production 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3dland.com/</p> <p>National Geographic Cinema Ventures 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7665 Fax: 202-775-6517 http://mov-ies.nationalgeographic.com/movies/</p> <p>National Geographic Cinema Ventures Distribution NGD 161 6th Avenue, 15th Floor New York, NY 10013 USA Tel: 212-224-8468 Fax: 212-741-0374 http://mov-ies.nationalgeographic.com/movies/</p> <p>National Geographic Visitor Center at the Grand Canyon Highway 64 & 180 Grand Canyon, AZ 86023-3309 USA Tel: 928-638-2203 Fax: 928-638-2807 http://explorethecanyon.com/</p> <p>nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>One Race Productions 9100 Wilshire Blvd East Tower, Ste 535 Beverly Hills, CA 90212 USA Tel: 310-401-6880 www.oneracefilms.com</p>
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www.sciencemuseumok.org/

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SV2 Studios
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www.sv2studios.com/

TCL Chinese Theatre
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Hollywood, CA 90028 USA
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www.tlchinesetheatres.com/

Toronto International Film
Festival
Reitman Square
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http://tiff.net

Twentieth Century Fox **FOX**
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Fax: 219-365-7496

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SHORTS

First permanent laser installation

Christie Inc. has announced that the first permanent installation of a laser-powered digital projector will be in the **Cinerama Theatre** in Seattle, WA. A 4K Solaria projector with “scalable light output” up to 60,000 lumens is expected to be installed in the 800-seat theater early next year, according to a press release. (Standard xenon-lamp projectors in this line produce about 34,000 lumens.)

Originally built in 1963 to exhibit films in the three-strip Cinerama process, the theater was bought by Microsoft founder **Paul Allen** in 1999 and given a multi-million-dollar renovation that included restoring the three-projector Cinerama system and the deeply curved 30x90-foot (9x27-meter) louvered screen. It is one of only three Cinerama-capable theaters in the world. A smaller, flatter screen is used for 35mm, 5-perf/70mm, and digital presentations.

Previous demonstrations of laser-powered projectors (see “Christie’s Laser Demo,” April 2013; and “Digital Symposium in Galveston,” February 2012) have been temporary, in part because regulatory agencies have put them in the same category as devices used in laser light shows, which can pose threats to viewers’ eyes. (The light emerging from laser-powered cinema projectors is no more dangerous than that coming from xenon-lamped systems.) In June, the U.S. Food and Drug Administration gave Christie’s Solaria line of projectors a variance to those regulations, the first, and so far only, such variance given to a manufacturer of DCI-compliant cinema projectors, according to the company.

A Christie spokesman says that the company is looking for other potential locations for laser-powered projectors.

GSCA seeks board nominees

The **Giant Screen Cinema Association** is seeking nominations to its board in advance of the election to be held in October. Ten seats will be filled by members from five categories: production; distribu-

tion; commercial theaters; institutional theaters; and manufacturers, suppliers, other related businesses.

Candidates should submit a statement of purpose, short biography, photo, and optional one-minute video by e-mail to the association’s executive director, **Tammy Thurmon**, by Friday, Sept. 27. The election will be held from Oct. 7 to Nov. 1. Winners will be announced in the week of Nov. 18. For more details about qualifications and requirements, visit giant-screencinema.com.



The Cinerama Theatre in Seattle.

Wizard of Oz to open TCL IMAX

On Sept. 15, the 3D DMR version of 1939’s *The Wizard of Oz* will premiere at the **TCL Chinese Theatre IMAX** in Hollywood, the first screening after the historic venue’s conversion to IMAX. We have reported on the theater and the film in recent editions of *LF Examiner*: the theater, originally known as Grauman’s Chinese Theatre, is getting an IMAX digital projection system and stadium seating with 986 seats, the highest seat count for any IMAX theater ever. The total cost of the renovation was reportedly \$5 million.

The classic **Judy Garland** film has been converted to IMAX 3D for a one-week run exclusively in IMAX theaters starting on Sept. 20. The re-release coincides with the release of a five-disc 75th anniversary edition of the film, and will be accompanied by a wide-ranging marketing plan that includes tie-ins with McDonald’s (Happy Meals with *Wizard of Oz* figures), the Food

Network (an Oz-themed cupcake competition on “Cupcake Wars”), Amtrak, and QVC.

Chris Palmer’s doc on PBS

A 30-minute documentary based on the book *Shooting in the Wild* by veteran GS producer **Christopher Palmer** has been released to public television stations in the U.S., and will be screened by at least 20 of them, including stations in Los Angeles, Denver, Baltimore, and Kansas City.

According to a release, the film “reveals how the production of wildlife films sometimes involves deception, irresponsible sensationalism, and even animal abuse.” The film was funded by the Park Foundation, the Shared Earth Foundation, and the Norcross Foundation. More information is available at tinyurl.com/sittfilm.

Nat Geo releases Unseen app

National Geographic Cinema Ventures has released a game to accompany its giant-screen film *Mysteries of the Unseen World*, which will open on Nov. 1. The iPad app “takes players on a spectacular journey into the nano-world, featuring quizzes and puzzles designed to challenge players’ ability to decipher the unseen in the world around us.” The free app, funded in part by **Lockheed Martin**, is available at the Apple App store.

Toronto festival adds IMAX

This year’s **Toronto International Film Festival** will include four IMAX DMR films for the first time in its 37-year history. *Gravity*, *Man of Tai Chi*, *Metallica Through the Never*, and *The Wizard of Oz 3D* will be screened in IMAX at the **Cineplex Scotiabank Theatre Toronto**. The 2013 festival is being held from Sept. 5–15, and features 366 films from 70 countries, including 146 world premieres.

Imax Corporation CEO **Richard Gelfond** and senior vice president **Greg Foster** will discuss “the company’s global success strategy and their collaborations with master filmmakers” in a one-hour session on Monday, Sept. 9.